

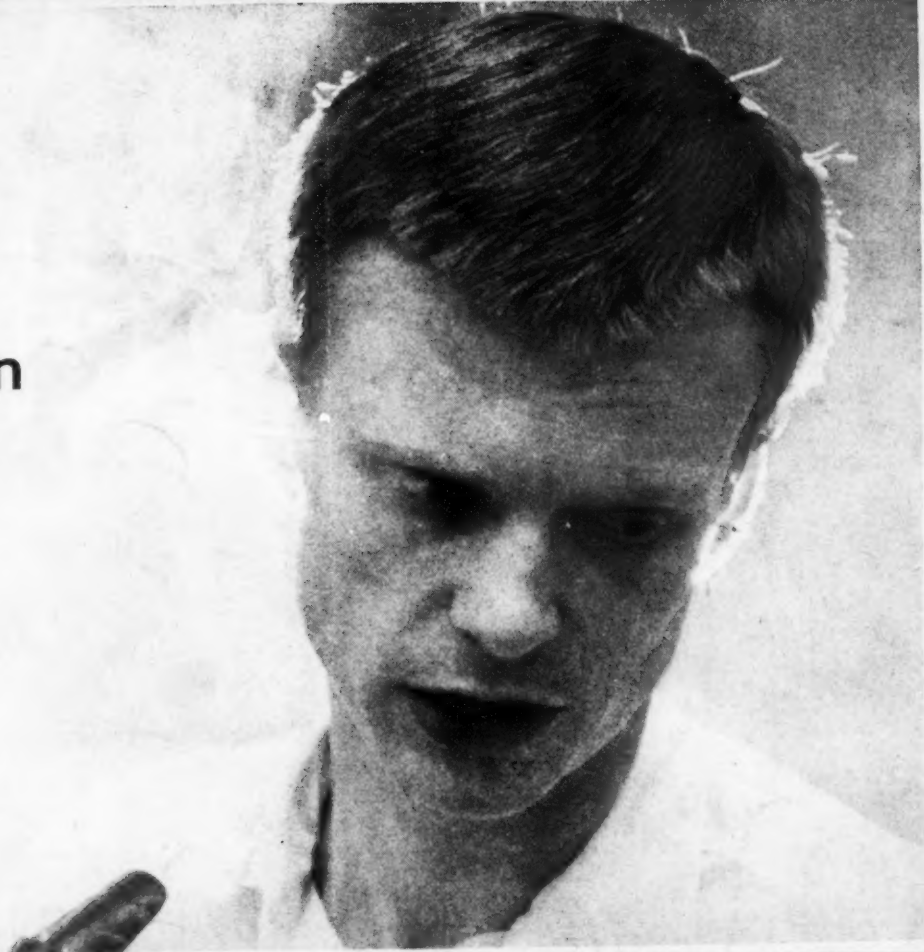
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Chords And Discords

No Small Shock . . .

New Rochelle, N. Y.

To the Editor:

It was with no small degree of shock that I read John Mehegan's *The New Pianism* in the June 27 issue. After 2½ columns of fairly thoughtful ideas on the modern piano scene, Mehegan gratuitously slipped in a reference to the "dreary rock and roll of Count Basie."

To slough off one of the greatest forces in big band jazz of all time in

such a manner, without amplification, was to me unforgivable. The Basie band, now as always, is a precision machine. The arrangements are tasteful and always swinging (I, incidentally, see nothing wrong with the ability to swing).

If Mr. Mehegan's purpose is to deprecate Count Basie, let's have a documented treatise. It's supremely unfair to sum up 20 years of serious jazz effort as "dreary rock and roll."

Bill Rukeyser

Oxford, Mass.

To the Editor:

Attention, John Mehegan:

. . . When you say that Hampton Hawes has not yet reached a concept and that there is no sentiment in his

playing, you have completely flipped your lid! . . .

The more I think of you and your article, the more I think that you haven't got a brain in your head. I know that Hawes' fans will agree with me.

Paul Holmberg

Detroit, Mich.

To the Editor:

A thorough analysis by John Mehegan of the piano styles and concepts today. I feel, however, that he has neglected the one pianist who swings at any tempo. Through the years, Earl Hines has remained the highpoint of jazz playing.

From Earl one never hears the approved-of licks and the clichés of the more mentally and technically limited players such as Silver, Hawes, and Powell. One never knows what to expect when Hines solos. His ideas are unceasingly creative.

He has mastered polyrhythmic playing, which takes far more independence of the hands than the block chord, similar motion progressions. Harmonically, Hines is just as advanced as any of the contemporaries, but not so dogmatic (transient minor sevenths to sevenths a fourth above make up the harmonic material and the voicings of most jazz heard today).

Earl applies classical knowledge in both hands in a completely swinging way. Above all, Father Hines never touches the sostenato pedal, even in the slowest of ballads.

Jerry Harrison

Unusual Position . . .

Deming, N. M.

To the Editor:

I find myself in the unusual position of backing up a critic's judgment. In the *Dissonant Thirds* column discussion of the Mitchell-Ruff Duo (*Down Beat*, June 13), Nat Hentoff stated that in the Duo's rendition of *Yesterdays*, they played a Bach-derived chaconne. The Duo took exception to this remark, saying that what they played was not derived at all, but was actually the Bach *Chaconne in D Minor*.

However, this statement was not completely true. The Bach chaconne is most certainly derived, being originally a part of the unaccompanied *D Minor Partita*, of which it is the last movement.

I never could see much justification in this sort of thing. It is certainly a poor substitute for genuine improvisation. Jazz musicians should concern themselves with an intense, personal sort of self-expression so wonderfully exemplified by Charlie Parker. Only then can jazz be lifted above the entertainment level and become truly an artistic achievement.

Don Adcock

Distressed . . .

New York, N. Y.

To the Editor:

Nat Hentoff reviewed my *Stride Piano* album some time ago, and I was deeply distressed that he failed to notice some of the most obvious formal aspects of my compositions. However, the profound reply of the Mitchell-Ruff Duo to the Philistine Hentoff, and the excellent article by John Mehegan in the

(Continued on Page 6)

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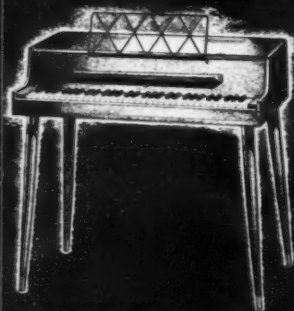
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subsequent issue, have given me hope that I too might be allowed the opportunity to set forth some of the backgrounds of my jazz style, which is no light and simple matter.

In my latest LP there are two compositions in which form is of paramount importance. One is *Mule Walk*; the other, *Closed Mouth Blues*. We shall consider *Mule Walk* first.

This work was originally a trifling art song by a primitive, ignorant musician of no breeding named James P. Johnson. My treatment of this nugatory theme is based on the hecceity of the Cavatina of Beethoven's Op. 130. I extend the meter to 1½, of course, and add a fifth section in which I posit a subtle ricercare on the cantilena from bars 225-229 of the first movement of Bruckner's Eighth, presented in cancrizans. The reprise of the development section attains unity by Dunstabiastic iso-rhythms, with intervallic transpositions reminiscent of the early Schonberg exposit in quintal planes. Thus the whole may be regarded as an extended rondo form with sections missing, or as an unwritten canon with free interludes. Hentoff noticed none of this.

The form of the second piece, the *Closed Mouth Blues*, is really too obvious to mention. Far from being a simple, naïf blues, it is the entire B minor Mass, played upside-down, with the various sections superimposed upon one another by my own multi-taping process. I feel that his failure to note such an obvious device will in itself indict Hentoff before the bar of those of us who truly understand the great traditions of Jazz.

Dick Wellstood

Nervy . . .

Fort Gordon, Ga.

To the Editor:
Attention, Michael Levin:

I would like to congratulate you for your excellent article in the May 30 *Down Beat* . . . When people come into my home they are amazed at how many 78s I have. Immediately they want to know why I haven't gotten the same piece on LP. They don't realize I may have a performance that wasn't recorded on LP, or that the performance is so superior to any other that I wouldn't want any of the better sounding but less adequate performances.

I was wondering when a writer would have nerve enough to write such an article, and I am pretty sure you are the first.

Allan H. Steckler

For Art's Sake . . .

Hollywood, Calif.

To the Editor:

In the June 13 issue in Nat Hentoff's article about Hank Jones, I should like to correct a couple of statements made by Hank, who, probably as much as anyone else, knows my recording procedures, since he has made literally hundreds of sides for me.

First of all, when I finally was fortunate enough to get Tatum to record for me, I confess that in spite of all my experiences in concerts and in recordings with jazz artists, I was genuinely in awe of Tatum and my approach was simply to let Art do whatever he chose to do at the sessions, and I know Art will substantiate that. I simply told him to go for himself and to do

Jim Lowe Hosts New Saturday Dance Show

New York—*Upbeat Saturday Night*, featuring dance bands and guest stars from the jazz and popular music fields is being presented live from New York over the CBS radio network Saturdays, 8:30-9 p.m., EDT, with Jim Lowe as host.

The orchestra, under the direction of Eddy Collins is playing arrangements from the books of leading bands each week. For the premiere show scorings of the Les Elgart organization were used.

Another group, called the Swinging Seven, and composed of Mike Colicchio, piano; Sam Shoobe, string bass; Specs Powell, drums; Art Drelinger, tenor sax; Bernie Privin, trumpet; Warren Covington, trombone; Alan Ross, alto and baritone sax, plays jazz versions of various pop songs.

Panassie Jazz Guide To Be Published Here

Boston—Houghton Mifflin has scheduled for October publication *Guide to Jazz: The Music and the Musicians* by Hugues Panassie and Madeleine Gautier with introduction by Louis Armstrong. Originally published in France in 1954 under the title, *Dictionnaire du Jazz*, the book has been expanded and updated since by A. A. Grutwisch.

It is a collection of critical biographies, including those of many blues singers and instrumentalists, and there are also chapters on jazz recordings, instrumentation, and jazz terminology.

Opera In Jazz Idiom

New York—*Fat Tuesday*, an opera with a score described by the composer, Sol Berkowitz, as having the elements of jazz within a formal framework, will be presented Aug. 12 and 13 at Tamiment, Pa. The libretto is by Herb Hartig, a staff writer for the National Broadcasting Co. The background is New Orleans during the Mardi Gras carnival.

anything he felt like doing. As a result, the choice of tunes was completely his, and, as a matter of fact, the few tentative suggestions I finally worked up enough courage to make were promptly vetoed by Art.

Secondly, though it is perfectly true, as Hank points out, that I work within a schedule and am apt to work more quickly than possibly some artists might prefer, it's nonetheless true that with Art the rapidity and quantity of tunes done during the sessions were again his choosing. For example, Art never cared to listen to a playback, telling me that "he knew when he made a mistake," and whenever I asked Art if he were tired and wished to carry the session over to another night, his reply was no, that he felt very good and wanted to continue recording.

I write all this not only for the sake of accuracy, but because I respect and admire Art as much as I know Hank does.

Norman Granz

Volume 23,

T. M. Reg. U. S.

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Special Feature

Down Beat's fourth annual combo directory begins on page 43. We are sure you will find it a useful year-around index to the best in small group entertainment.

On the Cover

Cover subject of this issue is the fluent and fluid Gerry Mulligan, whose views on the current state of jazz are sure to cause some comment. Read about him on page 13.

EXECUTIVE AND PUBLICATION OFFICE

2001 Calumet Avenue, Chicago 16, Ill., Victory 2-0310

PUBLISHER: Charles Suber

EXECUTIVE EDITOR: Jack Tracy

EDITORIAL DEPARTMENT: Les Brown, Ben Newman, Barbara Wormsbecher

ADVERTISING DEPARTMENT: Gloria Baldwin, Jim Mulvey

CIRCULATION MANAGER: Robert Lynn

EASTERN DIVISION: 370 Lexington Ave., New York, N. Y. MUrray Hill 6-1833.

Nat Hentoff, Associate Editor; Edith Schonberg, Editorial; Mel Mandel, Advertising Manager.

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Strictly Ad Lib

NEW YORK

ON STAGE: There is talk that Panama and Frank are considering elfin Elvis Presley for a Broadway role in the fall (L'il Abner, not Charlie's Aunt). Music is by Johnny Mercer and Gene De Paul . . . Pipe Dream closed June 30 after 246 performances. Ruby Braff, who had left the show earlier, is eager for jazz action . . . Mr. Wonderful has recouped at least half of its \$225,000 investment, continues to average over \$50,000 gross a week, and is a strong tribute to Sammy Davis Jr.'s draw.

ENTERTAINMENT - IN - THE - ROUND: The inimitable Stella Brooks is at the RSVP for an unlimited engagement . . . Teddi King at the Cameo July 16 for two . . . Tiger Haynes is doubling between New Faces . . . Slam Stewart is touring with Rose Murphy . . . Al Hibbler has two weeks at Birdland Aug. 30 . . . Claude Thornhill at Virginia Beach July 27-Aug. 2

JAZZ: Dizzy Gillespie made Person-to-Person June 29, and opened the Panorama of Congress in Detroit the next day. Press time changes in the Gillespie band were Rick Henderson for Phil Woods, Buck Hill for Billy Mitchell, Benny Golson for Ernie Wilkins, and Reunald Jones Jr. for Quincy Jones, although Quincy may go to Latin America with the band if the trip comes through . . . As of this writing, guitarist Kenny Burrell had replaced Chuck Thompson in the Hamp Hawes trio . . . Riverside has signed pianist Bill Evans, altoist Ernie Henry, and trombonist Matthew Gee . . . Atlantic may cut an LP with Joe Albany . . . Joe Castro, protege of Doris Duke, played Basin Street opposite Louis Armstrong with drummer Teddy Sommers and San Francisco bassist Eddie Shonk. Castro is now at the Embers and will also play the Composer . . . Al Lucas has replaced Gene Ramey with the Teddy Wilson trio.

Louis Armstrong's opening night at Basin Street was the best the club has had in many, many months . . . Dick Wellstood replaced intermission pianist Ralph Sutton at Condon's . . . Buzzy Drootin and Bud Freeman join him on Thursday nights. Sutton will probably settle in San Francisco . . . Watch for the announcement of a non-profit organization that will produce a series of New York concerts next season beginning with an evening of works by Gunther Schuller, Gabrieli, J. J. Johnson, Jimmy Giuffre, and John Lewis . . . Canadian Norm Amadio makes his Birdland debut Aug. 11 opposite Count Basie . . . Max Kaminsky playing Handel and Haydn offertories at the Westport Episcopal church Sundays, and also plays at a plush restaurant in that town Friday and Saturdays . . . Now it looks like an Anglo-American exchange will be worked out with Johnny Dankworth and Lionel Hampton . . . Former Erroll Garner drummer Fats Heard runs a dry cleaning business in Cleveland but still plays drums occasionally . . . Count Basie and Johnny Smith are at Birdland until July 25 . . . Bobby Jaspar's unit is at Cafe Bohemia opposite Gil Melle . . . Sal Salvador's combo replaces Jaspar July 13.

(Turn to Page 48)

Next Issue:

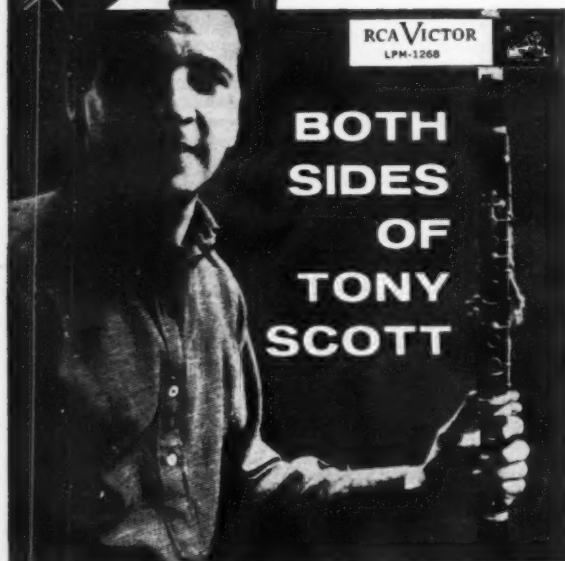
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Fourth Annual
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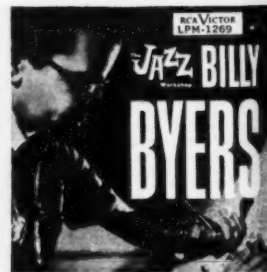
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July 25, 1956

SD's DJ Prize

New York—Sammy Davis Jr., claiming that it has become increasingly difficult to come up with creative ideas for planning and programming a new LP, has announced a disc jockey contest wherein the disc jockey who sends in the best album title and the most original repertoire idea for a future Davis LP will win a hi-fi phonograph.

There will be two runner-up prizes. Disc jockeys should send entries to Sammy Davis Jr., Post Office Box 179, New York City.

Pepper Back; Dates Pile Up

Hollywood—After a 20-month absence from the jazz scene, altoist Art Pepper is once more active here. He has joined forces with composer-arranger-tenorist Jack Montrose and will record, work with, and go on the road with a new Montrose quintet.

In the offing are record dates for three labels on which Pepper will be featured—a Pepper-Chet Baker album for Pacific Jazz; an LP for Liberty on which the alto man will play with Montrose and Red Norvo; a further album for Atlantic to be recorded this month.

Montrose told *Down Beat* he intends to use Pepper on his soon-to-be-recorded jazz ballet, which will be released later in the year on Pacific Jazz, after which the two hornmen plan to travel east with a rhythm section.

Pepper's first gig after his long absence was a date at Paul Nero's The Cottage in Malibu June 29.

Jazz Messengers Shuffle Personnel

New York—Extensive changes have occurred within the Jazz Messengers. Now billed as Art Blakey's Jazz Messengers featuring Donald Byrd, the unit includes Chicago bassist Wilbur Ware, Chicago tenor-trumpet-alto Ira Sullivan, and pianist Wynton Kelly. The group will continue to record for Columbia.

The new Messengers will work frequently on the road with Dutch singer Rita Reyes. She is with them at Rochester's Band Box until July 15. The Messengers then play the Esquire club in Trenton July 19-22, and are rejoined by Rita at the Blue Note in Philadelphia July 23-28.

Horace Silver, Hank Mobley, and Douglas Watkins, who left the group and were part of the original co-op unit, are in New York and may soon form the nucleus of a house group at Cafe Bohemia.

Frank DeMichele Dies

Hollywood — Frank DeMichele, 58, founder and owner of Rico Products, Inc., died here June 14. DeMichele started the firm in 1936 and built it into the largest manufacturer of woodwind reeds in the world.

'Eased Out,' Says CBS; 'I Quit,' Counters Basie

New York—When it was learned that Count Basie's band would not be renewed on Alan Freed's CBS Radio *Rock 'n' Roll Dance Party*, the New York *Post* published a headline: "It's Rock-a-Bye for Basie; CBS Says He Doesn't Roll." The story said Basie was "eased out" of the show, and quoted executives of R. J. Reynolds Co., the sponsor, as saying their teenage sons and daughters didn't like the program (whose ratings had been slipping) because Basie "was simply not rock and roll . . . and he didn't have that beat."

The story closed with this quote from Freed: "Basie is a good friend of mine, and musically, he has the greatest band in the country, but it isn't a dance band."

Basie's reaction to the last statement was the dry comment: "I think people were dancing before rock 'n' roll."

Basie went on to point out to *Down Beat*: "We asked to be released. I knew after the first week that this wouldn't work out, I just don't think we fit into that kind of program. I think it's a real cute show if he has a band that knows how to play that rock 'n' roll. But we don't fit in any kind of way."

"When we go on, it's a complete turnaround. We don't feel we have done the best job for them, and this kind of show doesn't do the band any good, either. We don't get the right feeling and the right sound for this kind of thing and some of the acts don't come in with full orchestrations, so it's not good for the band. Our leaving the show also will make Alan very happy."

Informed that Sam (The Man) Taylor has been hired to head a pickup band for the program, Count chuckled, "That should make Alan very, very happy."

Asked his own definition of rock 'n' roll and how durable he thought the rock 'n' roll trend in the music business would be, Count answered: "I wouldn't know how to define it. As for how long it'll last, no one knows how long any type of music will last. The only thing I know that has lasted all through the years is Dixieland."

A CBS spokesman meanwhile said that Basie's contract had been complete as of June 30 and that the band's traveling commitments and trip to Europe in the fall made it seem logical to get another band. "Besides," said the

spokesman, "Basie doesn't like rock and roll and neither do his men." The Willard Alexander office, however, said Basie's contract still had some 11 weeks to go but that his connection with the show was ended by mutual agreement—much to Basie's satisfaction.

A source close to Basie also pointed out that initial friction on the show occurred when Basie refused to play several of Alan Freed's arrangements.

NYC Will Spend \$50,000 On Music

New York—The New York City board of estimate has included an appropriation of \$50,000 for live music in the budget for the '56-'57 fiscal year. The decision climaxes a three-year campaign by Al Manuti, president of Local 802, to convince the city to go for some kind of annual music subsidy.

A committee consisting of Manuti, 802 vice-president Al Knopf, Seymour Siegal, head of city-owned WNYC, and various city officials will decide on the dispersal of the funds. The money is likely to be used to provide music for concerts in parks, hospitals, and teenage dances. It's expected that the work will be spread among all categories of musicians, from symphonic to jazz.

The importance of the board of estimate action lies in the fact that this marks probably the first direct municipal appropriation for music in general in this country. Some cities have given funds for specific projects like band concerts, but the New York appropriation is unique in that it's for live music as a whole.

Four Ericson Men Return To States

Stockholm—There have been several changes in the jazz unit Rolf Ericson brought here to play the Scandinavian national parks circuit through the end of August. John Simmons, Cecil Payne, Duke Jordan, and Arthur Taylor "voluntarily" turned in their notices and were finished with the tour by June 28.

Replacements flown from the States were pianist Freddie Redd, bassist Tommy Potter, and drummer Joe Harris. Vocalist Ernestine Anderson remains and Swedish baritone Lars Bullin has also joined the Ericson combo. The unit may have their dates extended into September. Miss Anderson has thus far been a particular hit with the Swedish public.

A New Band For Grady?

New York—Drummer Eddie Grady, who has been fronting the Commanders, group which started as a Decca house band under the direction of Toots Camarata, is leaving to form his own dance band, according to reliable information here.

At presstime no further news was available from either booker Willard Alexander, Decca, or Grady, but it is strongly rumored that Warren Covington, CBS staff trombonist, will take Grady's post.

Caught In The Act

**Hal Schaefer Quartet, Perry Lopez Trio:
Cafe Bohemia, New York**

Cafe Bohemia, the most hospitable jazz club in the east for new groups, coupled two debuts on this bill. Lopez, the guitarist who was with Eartha Kitt for many months, finally has decided to return to jazz full time and brought in with him pianist Wynton Kelly and bassist Roy Shain.

Schaefer, the former Hollywood vocal coach, arranger, and pianist used altoist Phil Woods, who joined Friedrich Gulda after this date, drummer Nick Stabulas, and bassist Teddy Kotick.

Lopez' was the more integrated unit while Schaefer's quartet generated more fire. Lopez, an unusually tasteful, economical guitarist with a warm sound despite the electrical connection, is an essentially lyrical talent although he can get rolling down home when he wants to. In the trio, Perry's gentle but firm voice is excellently complemented by the more forceful piano of Kelly. Kelly, one of the most unpretentiously consistent of the younger modern jazz pianists, also plays with a functional sense of line and with an avoidance of effects for their own sake.

Kelly, too, comps for Lopez' solos with spare, swinging sensitivity as does Lopez for Kelly. With Shain's steady bass as an anchor line, Kelly and Lopez intertwine interstimulatingly, engage in relaxed conversations, go off on separate flights, and return to climax the series of climaxes their solos have already provided. The trio book thus far is mostly standards like *Gone with the Wind*; *Oh, Look at Me Now*, and *I Can't Get Started*.

This trio could work a rather wide range of rooms since it can set a smoldering romantic mood, can wail, and can be funky enough for almost any context.

There appeared to be little stylistically in Schaefer's unit to differentiate the quartet as a whole from any pickup blowing quartet. Individually, Woods and Kotick were excellent with Stabulas not far behind. Woods' ferily individualized virtues have been detailed before. Kotick never lets the soloist or the section down and, in fact, sustains soloists' invention considerably by the power and flow of his beat. Stabulas, who was misidentified as George Syran in the recent review of the George Wallington trio (*Down Beat*, July 11) is rapidly becoming a particularly valuable modern drummer. His time is constant; he has a keen feeling for dramatic accents without overdramatizing; he

listens to the soloists and so usually provides them with apt rhythmic stimuli at the right times.

He ought, however, to take somewhat more care with his shading and his general sense of dynamics because on the night under review, his volume tended to be rather unvarying in any given number. His is an important talent which could develop into a major one.

The least impressive jazz musician in the quartet was the leader. Schaefer has large technical resources, but he is thus far too often caught in rhetorical devices. He rarely builds a cohesive, flowing chorus. Instead, he becomes diverted into flashy sidetrails with many-noted runs and somersaulting ideas that are not especially germane to what he started to construct. He creates a general aura of digital fireworks with insufficient meaningfulness and meat so far as musical-emotional content is concerned.

—nat

Hi-Los; Fack's, San Francisco

From the moment they hit this city more than a year ago, a relatively unknown group, the Hi-Los have consistently proved to be one of the biggest draws to play this club. They have the right combination of showmanship, musicianship, and spirit.

Now, with their appearances on *Jazz a la Carte*, in which they stole the show, and their weekly television show with Rosemary Clooney added to the impact of their records, this is one of the hottest jazz acts in the business, at least as far as San Francisco is concerned.

To start with, the group looks good, has a wonderful time singing, and now has the polish and poise of professionals. With Gene Puerling as master of ceremonies as well as chief arranger for the group, they put on a slick, well-paced performance interspersed with enough comic patter for a laugh or two.

Their repertoire varies from a capella numbers such as *My Eveline* and other occasional spirituals, to the most tasty of pop and standard tunes such as *My Baby Just Cares for Me* and *Have You Met Miss Jones?* Each number is a production in itself, with music and visual gimmicks correlated nicely.

The voice blend this group achieves is a delight, and it is impossible to escape the fact that it is one of the few vocal groups to come along with an inescapable personal sound. Their arrangements, which are thinner when accompanied only by a trio than, naturally, when recorded with a full band, are still broad enough to carry the show. They have an orchestral approach to singing which utilizes the

But No Conscience

New York—At a rehearsal some time ago for one of Alan Freed's rock and roll theater package shows, a tenor saxophonist was startled to find on one of his arrangements the notation: "Play with a rock and roll soul!"

He's still looking for a definition.

devices of big band arranging and its effect is both novel and pleasing.

If there is any criticism of the group it is that their striving for a different sound and different effect on each number has a tendency to make for sameness in an entire program. However, in personal appearances, the crew-cut sharpness of their looks, the studied attention to visual detail, and their excellent musicianship add up to an electric performance which carries them past the disadvantage of sameness.

Clark Burroughs, whose high tenor occasionally slips up to a falsetto, gives the top of their sound an unusual effect. And their habit of beginning numbers with an a cappella introduction is an effective device, particularly good on *Lulu's Back in Town* and *Little White Lies*.

The Hi-Los are a tough vocal act to follow these days.

—ralph j. gleason

**Anita O'Day, Roy Eldridge; Storyville,
Boston**

Anita is singing and swinging as never before.

Watching her sing leaves the audience with the impression that she is selling her song and her voice, sex-appeal gowns and other props are missing. What remains is pure Anita and jazz. Whether she's scatting and kidding the tired lyrics of *Tea for Two* or exploring the melody of *The Nearness of You*, Anita is constantly creating and constantly satisfying.

On *Honeysuckle Rose*, she delivers the lyrics over her left shoulder, using the bass backing as groundwork for a series of riffs built effectively in the third chorus. She makes a little production out of *My Heart Belongs to Daddy*, edging the words with a shade of sound and ending the piece with thumbs hooked casually in her sweater pockets and her head cocked inquiringly at the audience.

She starts off the band with full sweeps of an arm and gets the tempo she wants. She has an impish look about her and a pixie-ish sense of humor. Her voice is deepening but acquiring new warmth. Her phrasing and sense of beat are just right.

After several days of audience requests for *Let Me Off Uptown*, Anita and Eldridge got together on the piece as a sort of weekend special. Roy's solo the first time they did it was fantastic. He climbed into the stratosphere and then skittered through several octaves before punching out a characteristic clean, long line.

On his sets, he was wonderful. He sounded warm and rich on open horn, lacy and delicate muted, raucous and rough on the flugelhorn. And he sang the blues in French. Who could ask for anything more?

—dom cerulli

Down Beat



Stan Getz
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Senor Barnet Parts With No.9

Hollywood—It took an authority on Mexican law to secure an annulment of Charlie Barnet's ninth marriage.

The bandleader and his latest bride, Linda Joyce Johnson, secretary to a television writer, came to an official parting here June 21 when the court was told by Bruno Newman, expert on Mexican law, and Barnet's lawyers, that the proxy papers for the couple's Mexican marriage last April 25 had not been legally witnessed by a notary public.

Asked if he had any future wedding plans, Barnet, whose band opened the previous evening at the Hollywood Palladium, replied:

"I think I'd better retire."



Stan Getz, Bobby Troup, and Kid Ory at the first Stars of Jazz show.

Ory, Getz Open 'Stars of Jazz'

Hollywood—The most ambitious local TV show so far, with a jazz format, *Stars of Jazz*, made its debut over KABC-TV here June 25 with Stan Getz and Kid Ory as the first guests.

The weekly program is being emceed and narrated by pianist-composer Bobby Troup with ex-jazz disc jockey Pete Robinson producing.

Scripted to highlight contrasts and developments in jazz the program on the second and third weeks featured Erroll Garner with singer Kay Brown, followed by Chet Baker. The Lighthouse All-Stars with June Christy, Dave Brubeck, and the Max Roach-Clifford Brown group are slated for spots on the show through July.

Jazz Festival Planned For Randall's Island

New York—The First Annual New York Jazz Festival is scheduled for the stadium at Randall's Island Aug. 24 and 25. Producer is Don Friedman, in association with Ken Joffe. Stadium seats 25,000, with room for 25,000 more field seats.

No one had been signed at press-time, but a large roster of jazz names was expected to be packed shortly. "Twilight jazz" will be played from 7 to 8:30 p.m. on each of the two nights for early comers, and the concerts proper will start at 8:30. All styles of jazz are to be represented, say the producers.

Sign With Gig Records

Chicago—Gig Records, a new jazz label, recently signed vocalist Leigh Travis and the Billy Wallace trio, both currently appearing at Easy Street, a Chicago night spot. Greg Harris, the label's a&r man, says he also is trying to sign singer Mary Ann McCall.

Fight Just Begun, But We Won't Quit AFM, Local 47 Men Assert

Hollywood—"The fight has just begun, but there has been no talk whatsoever, so far, of our withdrawing from the federation. Our aims are based on strengthening, not weakening, the federation." So stated a spokesman for members of Local 47 who accepted the fully expected 100 percent defeat in their efforts to carry their cause to the recent AFM convention in Atlantic City, N. J.

Cecil F. Read, leader of Local 47's revolt against the policies of AFM president James C. Petrillo and whose one-year AFM suspension was upheld unanimously at the convention, had not returned to Hollywood by this deadline. Final decisions as to the insurgents' next move awaited his return late in June.

ALL INDICATIONS were that Read would carry the ball by taking his own case into court as a test. This would be a logical move, for Read, during this suspension, is technically not a member of the federation. The heaviest penalty any of his colleagues drew was a one-day suspension.

A hot fight looms now for positions on the local's board of directors. The board is still completely in the hands of Read supporters, but the positions are held under interim appointments, with election of permanent replacements set at presstime, for a meeting June 25.

With the local's once-deposed president, John te Groen, and recording secretary, Maury Paul, restored to their positions, at least in theory, by the action of the Atlantic City convention, they were figured to make a strong bid to rally support at the June 25 meeting.

ONE THING CERTAIN was that the anti-Petrillo forces here were moving warily. One of the last acts of the convention was to grant the AFM head even broader powers, including the privilege of "taking over" the local union and placing it under the direction of a trustee of his own selection.

The title to most of the local union's physical assets, including its \$1,500,000 building and property, is held in the name of the Musicians club, an incorporated body whose membership is synonymous with Local 47 membership.

Also slated to come up at the June 25 meeting was a proposition to increase Local 47 dues and assessments. The amount has been \$4.50 a quarter, plus taxes on wages played by working musicians. The te Groen-Paul supporters blame the necessity for the increase on expenses run up in the local's battle with Petrillo.

4 Pinch-Hit For Faith

Hollywood—Four conductors based here are assuming musical direction of CBS radio's *Woolworth Hour* this summer while the program's regular conductor, Percy Faith, tours Europe. They are Victor Young, who took over the show June 24 and July 1; Paul Weston, on July 8 and 15; Johnny Green, July 22 and 29, and David Rose, Aug. 5, 12, and 19. The program emanates from New York.

Apartment Fire Kills Guitarist Dillard

Hollywood—Bill Dillard, 30, guitarist with the Red Norvo trio and hailed as one of the most promising of the relatively new stars in the jazz field, died in a fire in his apartment in the Hollywood hills early June 17. Seriously burned at the same time was trumpeter Robert Tully.

Jack Bannister, pianist with Les Brown, who roomed with Dillard, was not home when the blaze, believed to have started by a cigaret in a lounge, burned the interior of the duplex.

Dillard's first recordings—and last with exception of some tapes—will be released shortly on the Liberty label. He is featured extensively in a set in which Norvo's trio is augmented with drums, flute, and English horn.

Phil Napoleon Will Make Way For Youth

New York — Trumpeter Phil Napoleon, who has been playing professionally since 1906, appeared at two "farewell" concerts at Central Plaza June 15 and 16. Retiring from the New York scene, Napoleon and his wife will move to Florida where they have owned a home for many years and operate a service station for trailer trucks in North Miami as well as a fuel business. Since Napoleon is still eager to continue playing, he's likely to work in occasional Dixieland sessions in the Miami area.

Napoleon, with mixed feelings at the prospect of leaving full-time jazz, declared, "The music business has been very kind to me. But one should always make room for youth and give them a chance to progress. Also, I don't want to wait until I'm called a has-been."

Eartha In Stockholm Monte Carlo Next Stop

Stockholm—Following a successful London engagement, Eartha Kitt opened at Bern's Salonger here July 2 and will stay until the 31st. She is to appear in Monte Carlo Aug. 3 and plays the El Rancho Vegas in Las Vegas, Nev., Sept. 5-25. Set for the Ed Sullivan show Oct. 7, Eartha then opens at the Persian room in New York City Oct. 11.

Her autobiography, *Thursday's Child*, published by Duell, Sloan & Pearce, will be released Oct. 11 as will an RCA Victor LP which has the same title.

From Bunk To Monk: Riverside Story

(Ed. Note: Another in *Down Beat's* series on the jazz record companies is this history and statement of policy from Riverside Records. It's written by Orrin Keepnews, one of the label's directors and a well-known jazz writer who also is one of the editors of *The Record Changer* magazine.)

By Orrin Keepnews

THERE'S A NEW YORK record shop that advertises "Everything from Bunk to Monk," obviously implying that this covers the widest possible range of extremes.

Riverside Records could easily appropriate this slogan (both Thelonious Monk and Bunk Johnson are represented on our list), but it would hardly do full justice to the label's scope. For as of this July, the Riverside catalog of more than 135 LPs offers albums in a half-dozen different categories, with immediate future plans calling for expansion into at least one more major field.

This variety of activities stems from a strong feeling that the soundest way for a so-called "independent" company to grow is horizontally, rather than vertically, reaching into several different fields rather than deluging the public with huge quantities of records of the same general type.

TO US AT Riverside, probably the most impressive aspect of the present picture is that we began operations some 3½ years ago with what can only be called the barest possible minimum of concrete substance.

In late November of 1952, the date of our first release (*Louis Armstrong Plays the Blues*—a 10" LP of mid-1920s material), the sum total was as follows:

Two young men who knew a good bit about jazz but virtually nothing about the record business; an idea; a lease on an extensive but rather elusive body of recorded material; a sum of cash so preposterously small that it won't be mentioned again.

THIS MODEST opening hand has by now been built into a sizable catalog of steady, long-lived albums. A constantly accelerating rate of expansion is indicated by the nearly 50 12" LPs issued since last December.

The range of future plans can best be indicated by noting such major fall projects as a five-album *History*

of *Classic Jazz*; an LP of new Alec Wilder compositions, written to be recorded for Riverside by a large jazz group led by guitarist Mundell Lowe; the inauguration of a new series of spoken-word recordings featuring important actors and authors in readings of major literary works.

As for those initial assets: Bill Grauer Jr. and this writer, who had jointly been editing *The Record Changer* magazine, "bible" of traditional jazz fans, since 1948, took the plunge into recording because of a firm belief that there was a real need for a soundly planned program of jazz reissues, attractively packaged and with informative album notes. That was our "idea"—perhaps not revolutionary but quite untried.

PREVIOUSLY, THERE had been spasmodic reissues from the major labels, and catch-as-catch-can "bootleg" operations. But there never had been a consistent series of releases paying attention to relatively obscure but significant material as well as to big-name artists.

We had started strongly by securing rights to the long-defunct Paramount label, jazz recording pioneer of the 20s. But locating material to reissue was another matter. Ever since a fire in the mid-30s, not a single Paramount master remained in existence.

Fortunately, we were uniquely qualified to unearth rare shellac discs in usable condition. Helped by various remarkably co-operative persons—collectors such as John Hammond, who lent a quantity of highly valuable material; and the engineers at Reeves Sound studios, who devised improved methods of reprocessing and rehabilitating early material—the "Jazz Archives" series of reissues got under way. From the first, the reactions of critics and public were highly gratifying.

SOON ADDED, by purchase or lease, were rights to the Gennett label (outstanding sides by Louis Armstrong, Bix Beiderbecke, King Oliver, Jelly Roll Morton, New Orleans Rhythm Kings, Muggsy Spanier, and others) and to player-piano rolls (by Fats Waller, James P. Johnson, Scott Joplin, etc.), and then to the Circle label, which included notable late-40s recordings by such as Sidney Bechet, Kid Ory, George Lewis, and Lu Watters.

From an exclusively traditionalist start, Riverside has gone on to a considerable broadening of its jazz tastes. The first step was undoubtedly the discovery of pianist Randy Weston (a "New Star" award winner in last year's *Down Beat* critics poll). Subsequently, Monk and Lowe have been signed by the label, as has another highly promising young pianist, Bill Evans.

Modern jazz artists who have taken part in one or more Riverside dates within the past year-and-a-fraction make up an impressive roster. Included are Don Elliott, Billy Taylor, Oscar Pettiford, Art Blakey, Kenny Clarke, Joe Wilder, Dick Hyman, Rusty Dedrick, Eddie Safranski, Don Lamond, Trigger Alpert, Ed Shaughnessy, Cecil Payne, Vinnie Burke.



Bunk Johnson

THIS IS A FIELD marked for high-priority emphasis during the coming year, with several important talents, both new and established, set for forthcoming releases.

The current year also has seen Riverside quickly move to a leading position in the folk music field, with a 1956 schedule of more than 30 12" LPs by outstanding folk singers. An ethnic series offers several albums of African music, a "specialty" series includes monologs by satirist Henry Morgan, and such unclassifiable items as a 12" LP of a sports car race.

By now we have learned the record business the hard way—by being in it. Jazz of all kinds remains our major concern, but everything that truly belongs on record is at least potentially within grasp (excepting only the chaotic and unfathomable "pop" field, which we have solemnly sworn to leave strictly alone).

However, Riverside does not enter into any given field without highly qualified, specifically knowledgeable personnel. Thus, for example, while we feel that we ourselves fill that bill in jazz, a top folklore authority, Kenneth Goldstein, was brought in to supervise the folk series before that project got under way.

This, we feel, is a necessary part of a formula for success—even in so unpredictable a world as that of the record business.



Randy Weston

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Says Gerry Mulligan:

'Get Rid Of The Amateurs'

By Jack Tracy

GERRY MULLIGAN HAS MANY QUALITIES that have not exactly endeared him to some people. He is bluntly honest; he takes obvious pride in being a polished professional musician, and only slightly masks his contempt for those who will not exert themselves to become the same; he has a sense of humor that often borders on the sardonic; he doesn't like jazz critics as a breed.

He is a musician with enormous talent, both as player and writer, and has spent a good many years developing it. And thus he will either withdraw into an impenetrable shell or lash out fluently at anyone who sluffs off his music carelessly, offhandedly, or maliciously. "I don't expect everybody to like my band," he says, "but I do expect people to realize that we always play well because we are all professionals and are proud of being proficient. I can't say that about a lot of the groups playing today."

"Jazz is a big field," he says, "and it should give broad allowances for individual styles and approaches. But even taking that into consideration, jazz today is in a state of amateurism that aggravates me. I hate to see the amateurs taking over. There's more work today than ever before for small groups, and the good ones are all doing well and working regularly."

"BUT THE MEDIOCRE ONES that are riding along on the bubble are already hurting jazz by playing bad music for an audience that's just getting acquainted with this music and saying to them, 'This is jazz.' They're boring people to death."

Mulligan is also fluently articulate about another segment of the jazz spectrum—critics. "I'm damn sick of critics saying I'm not making any progress, for example. I'm satisfied that I'm 'making progress.' I'm doing things today that I wasn't doing yesterday."

"Critics have too many preconceived notions about how things should be," he adds, "and then they try to make everything they hear fit into them. As far as I'm concerned, there are very few men qualified to be jazz critics, and of those, too many get carried away with themselves. I'll tell you this—I think I'm a much more conscientious leader and musician than the average critic is a critic."

Currently in the midst of a vacation from road chores during which he is doing a lot of writing, Mulligan still is undecided what to do when he returns to the playing circuit in September. "Maybe I'll come back with the five-piece quartet—trumpet, valve trombone, myself, and rhythm. I've been thinking about a big band, but it would depend on a lot of factors. I don't know if I want to write that much this summer to do the book. It would have seven brass, five saxes, and two rhythm."

No piano?

"I'D PLAY PIANO WHEN we needed it. I'm a big band piano player, as long as we don't have to play a show—you know, *Canadian Capers* and that sort of thing. You never can tell, we might bring vaudeville back."

Would Mulligan write the entire book?

"No. I'd get tired of hearing my own music. Bob Brookmeyer would write. Some others."

"I'd probably make less money with a big band than I do with the small group, but I'd do it because I want a big band. We've already been offered some location dates. I wouldn't want to do more than a couple of weeks of one-nights."

To whip the band in shape?

"No, not whip it in shape. I thought maybe I'd prod it. Musicians are a pretty self-pitying lot, you know."



(Robert Striar Photo)

A familiar sight to Gerry Mulligan fans is the bent body and intense manner of the baritone saxist. The headless trombonist here is Bob Brookmeyer. Photo was taken last fall at a concert in Washington, D. C., that also featured Dave Brubeck.

Including yourself?

"Including myself. I am probably the king of self-pityers. But I don't regard a big band as a challenge—it would be a pleasure. The only challenge would come in getting the most out of the men."

GERRY SEES A LOT of jazz' future resting with colleges and jazz societies, where an already-sizeable number of afternoon concerts are being played by small units. "They help," he says. "I like to work in the daytime and feel like a human being instead of working night after night in dark clubs and playing for a bunch of people who come in to get loaded."

"My own future? I don't know yet. All I do know is that there is going to be a time when I am going to retire and go somewhere to write anything I please. Will it be jazz? I don't know. I don't care. Let 'em call it whatever they want to call it. I am going to utilize the forms I know best and just write."

A provocative gentleman, Mr. Mulligan.

MANNE!

By Dom Cerulli

SHELLY MANNE was plenty tired but plenty happy when his quintet wrapped up its recent nine-week road tour in Boston.

Tired because of the traveling and the public appearances, rehearsing, listening around, and visiting.

But happy because his quintet had worked smoothly throughout the trip.

"I'm really happy with this group," he smiled at Storyville. "It's a happy bunch of guys. We all dig each other."

"I hope to keep us together," he said. "I'm very happy with our sound, and I really like the guys."

ONCE BACK ON THE west coast, he said, he would march the guys—pianist Russ Freeman, bassist Leroy Vinnegar, trumpeter Stu Williamson and altoist Charlie Mariano—in the Contemporary Record studios to cut an album.

"The first thing we're going to do is Bill Holman's *Quartet*," Shelly said. "I think that's the best thing Bill has ever written. He's a great writer, developing all the time. He's done some great things, but this is his greatest."

The four-movement suite was enthusiastically received by Storyville patrons during Manne's week and by the Teen Age Jazz club, for which the Manne men played.

Shelly admitted he was pleasantly surprised by the club, and added, "Boston is really the biggest jazz town of all we've hit on our tour."

"IT ISN'T THE BEST as far as working opportunities go," he explained, "but the interest here is phenomenal. It seemed that every time I walked into the club (Storyville) there would either be somebody practicing at the piano or some group working out."

"I caught the Herb Pomeroy band, and I really was moved. I haven't had such a thrill from a big band since the last time I heard Basie's band."

"And those club kids perked up the whole group. We had been up to make a 9 o'clock TV show that morning, and we were pretty beat when the afternoon rolled around. But their enthusiasm caught on, and I've got to admit, all of us were swinging."

Manne, the former Kenton drummer whose big beat and impeccable taste have sparked scores of records of west coast sessions, admitted that he was giving more than passing interest to writing.

"WHENEVER I HAVE the time, I get together with Andre Previn for some study," he said. "It doesn't even have to be anything formal, because with someone like Previn, you can learn so much just through association and by listening."

"Previn and Leith Stevens and Elmer Bernstein are doing so much to help jazz in the movies. Franz Waxman is another one. He used Jazz in *Crime in the Streets* because it fit in with the modern-day pace and feel of the picture. Of course, in something like *The Ten Commandments* you wouldn't be able to do that."

"But by having people like Previn and the others in their positions in the

studios, jazz musicians are getting work and are showing that they can play all types of music and play them well."

MANNE SAID HIS composing efforts to date had resulted in three recorded performances, one by his quintet on their recent Contemporary album. The piece, entitled *Parthenia*, may be included in an album of orchestral music by Previn.

Manne also wrote a piece called *Flip* for the trio album he made with Shorty Rogers and a piece as yet untitled for inclusion in the 12" version of a previously released album.

"Time is really the big factor as far as writing goes," he said. "I say I'm sort of lazy, but really I have things to do at home between recording sessions and work. There are a lot of things I want to do, a lot of lines I want to express. If it happens, it happens."

During the week, and during the tour, Shelly met scores of drummers, most of whom questioned him on technique and certain effects he had achieved on records.

"I tell them pretty much the same thing, and that's that experience is the best teacher," Manne said. "What else can I say? I can say I tune my drums in thirds, but that's my way of doing things."

"PERSONALLY I'M NOT so curious about what a drummer does, but why he does it. Sometimes you'll hear a band or a group rocking along to a four-bar drum break. Maybe the drummer says to himself that he's going to do something great on this break, but as far as I'm concerned he misses completely if he breaks the continuity of the piece."

"I tell these kids that there's nothing like experience. Play with big bands, that helps teach control. Sometimes what you're doing back there is covered up by the sections of the big band, but it's real experience to give the band a good beat and to stay with it on breaks and solos."

"A small group allows a drummer more flexibility, but you've got to play in perfect taste all the time because everything you do comes through. Playing in pit bands and with shows is great experience, it's a constant drill in discipline."

"But there's just one thing about a jazz drummer: you take it for granted he swings."

SHELLY SAID long-range plans for his men include a possible jump to Europe in the fall. "The longer we keep together," he said, "the better sound we'll have. We'll be easier to write for, too."

Among those who seconded Shelly's hopes for the group's longevity was Harold Farberman, percussionist with the Boston Symphony orchestra and the Boston Pops orchestra.

Farberman, still in his tuxedo following a pops concert, couldn't take his eyes off the bandstand. "This group thrives on contrasts," he said. "And that Manne is amazing, really amazing."

"I could listen to this all night... every night."



(Don Bronstein Photos)

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Just Call Him Thelonious

By Nat Hentoff

THE MOST frequent word used in relation to the personality—musical and otherwise—of Thelonious Sphere Monk has been “enigmatic.”

Part of the reason for this supposed opaqueness about Monk lies in the man himself, for he seldom verbalizes about his music.

His conversation on most subjects is spare enough. But with regard to his own work, his feeling appears to be that whatever communication there is in his music can be obtained only by listening and that words only obscure the issue. Monk, therefore, has written no articles about his credo and has engaged in no public debates. When he has something to say, he says it in his music.

AS A RESULT of this disinclination to talk much about his work—coupled with a cryptic sense of humor—Monk has not been an easy interviewee. Several European critics who tried to discuss music with him during his 1954 appearance at the Paris Jazz fair were baffled.

In this country, part of the fault for Monk-the-enigma is chargeable to the jazz writers. And for lack of words from the source, writing and talking about Monk by nonmusicians often has been unusually expressionistic.

There is, for example, this note on his melodies by German critic Joachim E. Berendt: “I like to think of them as ‘al fresco melodies,’ painted directly on ‘a blank wall’ with nothing under it but hard stone. You cannot take them with you as you can with paintings which are framed. You have to come back. You will if you ever get their message.”

Then there is the view expressed in Chicago: “Monk’s playing is like a painter who stands across the room and throws paint at a canvas. You can’t object too much to the way it turns out because he has chosen such beautiful colors to throw.”

MUSICIANS WHO have been influenced or deeply stimulated by Monk know better. Monk’s melodies can be taken with you, and his harmonic colorations are hardly conceived in a Jackson Pollock manner. Monk knows what he’s doing. Yet here again, because of his own disinterest in self-exposition, there is no detailed analysis available of Monk’s harmonic system.

Also to be mentioned are those listeners, critics, and some musicians who put him down as an eccentric, deliber-

ate or otherwise, who has made peripheral contributions to modern jazz but is far from a key figure in its development. This writer disagrees with this latter view.

In any case, Thelonious Sphere Monk, named after his father, was born in North Carolina, not in New York, as the reference books say. Monk’s answer concerning his birth date is: “When shall I be born? I’m just playing a game like everybody else.” Leonard Feather gives his birth date as Oct. 10, 1920.

His mother was Barbara Monk. He went to Public School 141 in New York City, where the family moved when Monk was 4. He attended Stuyvesant high school, where sources other than Monk say he excelled in math, physics, and music and was expert in basketball.

The rest of his story, in what, as far as I know, is the first interview with Monk to have been written in many years, is told by the pianist with occasional comments from other sources.

“IT’S HARD TO GO back. Like what happened 82 bars ago. At least it’s hard to go back earlier than 10 years ago. I remember fooling around a piano when I was 5 or 6 years old, picking out melodies.

“No, my parents weren’t musical. I did have a few lessons when I was pretty young, around 10 or 11, but what I’ve learned since I’ve mostly taught myself. I never picked no special musicians to follow. I’ve liked something about nearly every musician I heard, but I never patterned myself after any particular one. Of course, you have to go through certain stages to learn how to play the piano, but that doesn’t necessarily mean you’re copying somebody’s style. I’ve learned from numerous pianists.

“I had decided to go into music full time ‘way back, when I first took lessons. While still in my teens, I went on the road with a group that played church music for an evangelist. Rock and roll or rhythm and blues. That’s what we were doing. Only now they put different words to it. She preached and healed and we played.

“We had trumpet, saxophone, piano, and drums. And then the congregation would sing. We would play in some of the biggest churches in the towns we went through. We traveled around the country for about two years.”

(It was probably during this period that Mary Lou Williams heard Monk

for the first time in Kansas City. As she describes it:

“(Thelonious, still in his teens, came into town with either an evangelist or a medicine show—I forget which. While Monk was in Kaycee, he jammed every night, really used to blow on piano, employing a lot more technique than he does today. He felt that musicians should play something new and started doing it. Most of us admire him for this. He was one of the original modernists all right, playing much the same harmonies then that he’s playing now.”)

MONK CONTINUES: “Back in New York, I tried to find jobs. I worked all over town. Nonunion jobs, \$20 a week, seven nights a week, and then the man might fire you anytime and you never got your money. I’ve been on millions of those kinds of jobs. I’ve been on every kind of job you can think of all over New York. I really found out how to get around this city. Dance halls. Every place. How long did this scuffling go on? It hasn’t stopped.

“As for my style, I’ve always been told way back that I was unique, but I never lost a job on account of that. I first met Dizzy when I was in my early 20s. There were a lot of places all over Harlem that had three or four pieces, and there the musicians felt like blowing. Charlie Parker? I met him in Vic Dickenson’s room where he was visiting one day. Charlie wasn’t well known uptown around this time.

“Really, I don’t remember all these details. I met a whole gang of musicians, and I wasn’t paying anything that much attention. I was playing a gig, tryin’ to play music. While I was at Minton’s, anybody sat in who would come up there if he could play. I never bothered anybody. It was just a job. I had no particular feeling that anything new was being built. It’s true modern jazz probably began to get popular there. But as for me, my mind was like it was before I worked in Minton’s.

“SOME OF THOSE histories and articles put what happened in 10 years in one year. They put people all together in one time in this place. Over a period of time, I’ve seen practically everybody at Minton’s, but they were just in there playing. They weren’t giving any lectures. It got a little glamorous maybe on Monday nights when Teddy Hill, the manager, would invite the guys who were at the Apollo that week. As a result, all the different

bands that played at the Apollo got to hear the original music, and it got around and talk started going about the fellows at Minton's.

"Another story about that time is that Dizzy began to write down what Bird was doing. Why should Bird get Dizzy to write something down? He could write it down himself. I can't answer for what Bird thought of me, by the way, but I always went for his playing.

"Bud Powell? He wasn't on the scene at first. Nobody knew about Bud until I brought him along. I met him in a juke joint uptown. At first at Minton's, Kenny Clarke didn't want Bud to sit in at the piano. The way I would put those years at Minton's and other places uptown was that we were just fellows working, and all the musicians would come by and jam."

(Other musicians have declared that matters were not entirely so unplanned at Minton's. Gillespie and Clarke agree that there were often afternoon sessions and also caucuses on the job when Monk, Dizzy, Clarke, and Joe Guy would work out new chord progressions both to discourage incompetent sitters-in that night and also because they became more and more intrigued with the possibilities of these changing approaches to jazz.)

Feather's *Encyclopedia of Jazz* states accurately that except for a brief date with Lucky Millinder's band in 1942—"a week or so at the Savoy," Monk remembers—and a 1944 engagement with Coleman Hawkins on 52nd St., Monk has always worked on his own in recent years heading a small combo.

"THE FIRST RECORDS I ever made," Monk said, "were with Coleman Hawkins." (These were in 1944.) "Hawkins can play, as far as I'm concerned. Nobody can pick up a tenor without playing some of him. He's the first one who started playing tenor. He created a very good job for the tenor players."

In 1954, Monk made his European debut at the Paris Jazz fair. His playing, according to most observers, could be characterized as inconsistent at the least. Monk's recollection: "I enjoyed the visit very much. The only drag was I didn't have my own band with me. I couldn't find anybody to play with me that could make it. All the good jazz seems to be in the United States. But I'd like to go back over with my own group."

Monk, talking with characteristic slowness and long pauses between carefully phrased statements, covered several areas concerned with Monk-the-legend as opposed to Monk-seen-by-Monk:

"Do I think I'm difficult to understand? Well, like what? Tell me a particular number. Some of my pieces have melodies a nitwit can understand. Like I've written one number staying on one note. A tone-deaf person could hum it.

"My system of composing? I compose as it comes, as I hear it. I have no formula for composing. For people who've never heard any of my work before, and would like to know where to start, I'd say just listen to the music in the order that I've recorded it. Get the records, sit down, and dig.

"Am I planning any long works? I'm not planning anything. I write as the idea hits me. What's supposed to happen will happen, so I've heard. As for writing for full orchestra, I've done

that years back for all kinds of pieces. I haven't been doing it because I'm not the kind of person who likes to arrange, and they don't pay enough for arrangements anyway.

"I'D LIKE TO TALK about the lies that have been told about me that I'm undependable on jobs and the like. I don't know how that kind of legend got around. Some fools talk a big lie, that's all. Those lies get started, and you just can't stop them. Without even investigating, people go for them, and the lies get to the booking agencies. They believe it, too, so fast and condemn you before investigating. I think the booking agents and the public should investigate if rumors are true about people before they believe them.

"I have never messed up; I have never goofed a job in my life. Sometimes my name has been used in places that I knew nothing about, and the promoters never tried to get in touch with me. So when the public comes and I haven't shown up, the promoter blames me when he explains it to them. But I do have a sense of responsibility about work."

(A reliable Chicago observer notes that during Monk's last date there some months ago, "he wasn't elusive or unco-operative . . . On his two nights off, he played a veteran's hospital benefit one night and a college concert-jam session the next. He did well at the Beehive and was held over. Actually, the owner had an odd number of days left before the next booking, and Monk happened to be available, but this particular owner never would have kept Monk on unless Monk was doing good business for the place.")

Monk's comments on the present scene: "I keep up. I know what's going on. I've heard some so-called progressive music that sounded weird intentionally. Some people have the idea that if it sounds real weird, it's modern progressive. When you sit there and the music comes out weird, that's different. You can tell the difference when something is composed weird intentionally and when it just flows out weird. I don't like the word 'weird' anyway, but people got accustomed to it.

"ABOUT YOUNG MUSICIANS: I haven't heard anything new in so long. I mean something that is really original, distinctive, an original style. They sound like they're copying from somebody. I do like though the tenor I worked with in Chicago, John Griffin. He's one of the best. Also the bass player I worked with there, Wilbur Ware.

"I hear some of my things once in a while in the work of a gang of piano players. I don't mean all the way through. I don't want to sound conceited. I mean the way they attack a note or make a riff . . . I don't teach. Quite a few pianists have come by the house. But it's not a formal thing. I couldn't find a system probably . . . What do I do between club dates? I try to find something for the wife and kids to eat and me, too. I have a girl who is 2 and a boy who is 6. The boy likes music. How would I feel if the boy became a full-time musician? The important thing is how he feels. How I feel don't mean nothing. He'll be the way he wants to be, the way he's supposed to be."

Monk is assembling a quartet with which he'll travel. After rehearsals and before the first date, plans call for a "first-night" audition for the quartet

Gone Music

Boston—Shelly Manne's drums and the music library of his quintet were stolen from the stand of Storyville here the night after the group completed a week-long stand.

Among the stolen scores was the only copy of Bill Holman's suite *Quartet*, which Shelly had planned to record in mid-June in Los Angeles.

Manne stayed in Boston for several days following the theft, and his group flew home. Police at presstime had not turned up the missing articles. Manne estimated the loss at \$2,000.

High School Band on Voice of America

New York—The Voice of America has recorded the dance band at the Weldon E. Howitt high school in Farmingdale, N. Y., for broadcast on its *Music, U. S. A.* program.

At the same time, Willis Conover taped interviews with some of the honor-student musicians; with teacher Marshall Brown, who organized and conducts both the jazz group and the school's symphonic band, and with jazzman John LaPorta, who is one of the band's advisors. The interviews and music were to be broadcast to the world July 2.

Hackett Band Tour Set In July, August

New York—Bobby Hackett and his new jazz band will go on tour during July and August. He'll be in Canada and Detroit for two weeks each in July, and in Chicago and Milwaukee for a fortnight each during August. Tentative plans are for a follow-up with six weeks in Las Vegas and then possibly San Francisco and Los Angeles.

Included in the band are Teddy Roy, piano; Tony Hannan, drums; Tom Gwaltney, clarinet and vibes; John Dengler, tuba, and at presstime, according to Don Marino ABC representative, "we are dickering for a new trombone player because Vic Dickenson is leaving the band to go to Europe."

for critics, magazine writers, and perhaps club owners.

"About original writing in jazz today," Monk added, "what I've heard hasn't sounded too original. It all sounds the same almost. The same chords. The melody might change a little, but there's been nothing really original in the last six or seven years. What is an original? If it sounds original. The construction; the melody. It has to have its own sound.

"Some people say I haven't enough technique. Everybody has his own opinion. There is always something I can't express that I want to. It's always been that way and maybe always will be. I haven't reached perfection. Maybe those people with those opinions have reached perfection. I went through a whole gang of scales like other piano players did."

(Ed. Note: annual combo elsewhere in articles dealing faced by the who hire them from the book by Pete Kame handles such quartet, J.J. J. Wallington.)

By Pete
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Managing . . .

. . . Jazz Groups Is A Highly Personal Matter, Decide Two Representatives

(Ed. Note: In addition to *Down Beat's* fourth annual combo directory, which will be found elsewhere in this issue, you will find several articles dealing with small units and the problems faced by the groups themselves and the persons who hire them. The following article was written from the booking and management viewpoint by Pete Kameron and Monte Kay, whose office handles such attractions as the Modern Jazz quartet, J.J. Johnson, Teddy Charles, and George Wallington.)

By Pete Kameron and Monte Kay

IT HAS BEEN our privilege during the last two years to represent several outstanding jazz artists. While managing their affairs and watching their gradual growth and acceptance, we have been in a position also to observe the growth of jazz as a whole. And to a couple of guys who were jazz fans long before deciding to go into it as a business, it has been most gratifying to see.

We first heard jazz the way most persons do, via records, and we met while getting our kicks listening to the Benny Carter band at a dance in 1941. A mutual desire to get closer to the scene brought us to Greenwich Village where we promoted some jam sessions with the help of the jazz DJs of the day, Art Ford, Bob Thiele, and Ralph Berton.

This led to what was then "the apple" for jazz men, 52nd St., and for six months we ran Sunday afternoon sessions at Kelly's Stables.

THE STARS AT these sessions were Lester Young, Roy Eldridge, Coleman Hawkins, Hot Lips Page, Mary Lou Williams, Earl Hines, and his vocalist, Billy Eckstine, plus Georgie Auld, Charlie Shavers, and such newcomers as Dizzy Gillespie and Flip Phillips. One Sunday we hired Jay McShann, and he brought half of his band with him including his saxophonist, Charlie Parker, and his singer, Al Hibbler.

After those swinging days, we went our separate ways in and out of the music business and then 12 years later, reunited again in jazz.

But what a difference there was. The underground audience had come out into the open, and the jazz musician was reaching out to them through every medium of communication.

For years *Down Beat* and other music papers had spotlighted news of jazz, but now the commercial magazines were getting in the act, too. *Vogue*, *Life*, *Colliers*, *Time*, the *Saturday Review*, and *Harpers* were just a few whose pages were crammed with stories about the world of jazz and, more important, its relationship to the rest of the world.

RADIO AND television, too, were beginning to play an increasingly important part in the growth of jazz appreciation. The programming of jazz on the air, both live and recorded, had become less of a rarity and more the accepted thing. When a television show with such tremendous human interest as *The \$64,000 Question* scheduled jazz as a topic along with spelling bees,

cooking and grand opera, it was obvious that jazz had come of age and was no longer the stepchild of the arts.

As this interest in the music grows more widespread, many new listeners will want not only to hear it but also to hear about it, and for them the big network and advertising agency brass plan to feature more programs with and about jazz during the coming season.

Already programs such as *Omnibus*, *Look Up and Live*, Steve Allen's show, Dave Garroway's show, Will Roger's show, and *The Alcoa Hour* have reflected this policy, and we hear that both major networks plan jazz spectacles for the coming season.

HOWEVER, IN retrospect, it seems that the single most important step made toward furthering the appreciation of jazz came through the development of the long-playing record. For the first time, all the wonder and beauty and excitement of a live jazz performance has been captured on wax and brought into the listener's home.

There, under the best possible conditions and with hi-fi equipment, he can hear the performance again and again, each time gaining more enjoyment from it. As soon as these jazz packages became available, the jazz audience began to grow, and the amazingly high record sales have shown what a vast potential audience there always was for this music.

Now what does all this activity mean to the jazz musician? We hope it will mean economic security. In the past, a working jazz musician had to devote a great deal of his time to playing commercial music. Some, rather than become mere note-pushers, gave up playing entirely. For example, trombonist J. J. Johnson had to find work in a defense plant from 1952 to 1954 in order to support his family. His return to jazz may not have been possible had this new audience not been discovered.

IN RECENT YEARS, many new night clubs have begun to vie for this audience by featuring jazz on a fairly regular basis. Club owners found they could be more successful with a jazz attraction than with anything else at a comparable price.

In order for this employment situation to continue in such a healthy fashion, jazz attractions must keep doing business. And the best way to guarantee good business is through use of extensive promotion. This means, of course, promotion by all parties concerned, the club owner, the artist, and his local record distributor.

Record companies find that personal appearances of an artist almost always stimulate the sales of his records on a local level. Therefore, it is certainly to the distributor's advantage to help publicize his appearance. As personal managers, we attempt to co-ordinate these persons so that the greatest bene-

fit can accrue from their combined efforts.

IT IS INTERESTING to note here that personal management is comparatively new in the jazz field. Until now, jazz groups could barely make a living let alone afford a personal manager. Only a few worked consistently, and these played the same circuit of clubs over and over again. Even these clubs were really only interested in engaging the very top names in the field. There seemed to be very little room for expansion. Jazz was just not important enough for the booking agencies to make the necessary effort. Today, happily, the situation has changed.

Almost every important jazz artist has a personal manager to help guide his career, and these managers look at a jazz musician or a combo in the same manner as they would any other performing artist. They try to help bring out the utmost in performance and presentation.

Personal management is, as the name implies, a highly personal matter. No two cases are ever the same, but, in all cases, the manager's understanding of the artist, his appreciation of the talent and his experience and knowledge of the music business combine to help the artist become more successful.

A large portion of the jazz audience can be found at colleges and universities throughout the country. Since many of these schools are located far from big cities, the students can get to night clubs only on holidays and during summer vacations.

And so a completely new field of employment has opened for the jazz musician, the college concert.

ORIGINALLY THIS began with student groups who sponsored the live appearances of their favorites. However, it wasn't long before faculty members, too, became aware of the importance of jazz being included in their yearly concert and lecture series.

They knew of its tremendous appeal to their students and, once they became convinced of the validity of jazz as an art form, the doors were opened wide. Many schools have a series of events each season which students are required to subscribe to, and the inclusion of jazz on these programs has made everybody happy, especially the working jazz musician.

It is inevitable where all this activity is leading. Concert booking agencies like NCAC and Columbia Artists each year present recitals of classical musicians in more than a thousand cities. At this moment, there is some interest in including the finest of jazz groups in these community and civic concerts. And it seems quite natural that as the barriers between jazz and so-called serious music are breaking down in our schools, so will they inevitably break down in our communities. The students of today are the responsible citizens of tomorrow and, we may add, the sponsors of cultural activities for their communities.

Jazz is a healthy, lusty baby, and, with its freshness and vitality, it can be the necessary stimulus to the concert and orchestra societies to help them regain their audiences and attract new ones. It also will stimulate young composers and perhaps give some of the older ones new areas to create in.

Small Groups . . .

... Can Be A Large Problem At Times, Contends A Veteran Buyer Of Talent

JAZZ NEVER HAS had it so good. It's getting so that almost any jazz group can work with a fair degree of regularity these days, so great is the demand for the music.

Take Chicago, for example. Two years ago there was only one jazz club in the city that booked the top names in the field with clocklike regularity. Occasional attempts would be made by others to establish a regular policy, but the demand wasn't great enough, and the bell cow continued to be the Blue Note, owned by Frank Holzfeind.

But now look. The London House has been extremely successful in its policy of bringing in a new piano group every month—the Billy Taylors, Teddy Wilsons, Marian McPartlands, Barbara Carrolls, etc.

MAMBO CITY, near the corner of State and Randolph, one of the world's busiest intersections, has become the Modern Jazz room, and thus far has regularly booked units such as Gerry Mulligan, Chet Baker, Terry Gibbs.

The Stage and the Crown Propeller, on the south side, continue with their program of the Ben Websters, Miles Davises, Bud Powells, Roy Eldridges. And thus you might gather that the Blue Note, which seats some 600 persons, has been placed in the middle of a squeeze because of a growing demand for a commodity which only that club had the gumption to provide regularly when things were lean.

"I'm not griping, understand," says Holzfeind, "but let's look at this problem from a long-range view. There has to be more to this business than bringing in a group to make a quick buck, then turning to something else when interest dies. You've got to build a business and build a policy with years of work."

"A THREE-WAY responsibility is going to have to be developed unless we want jazz to become a dog-eat-dog business in Chicago. The responsibility must lie with the talent, the club owners, and the bookers. They all must co-operate."

Holzfeind points to the fact that for years the Note was the sole developer of new names in the city. Artists such as Brubeck, Shearing, Basie, Garner, and nearly countless others all lost money the first time or two at the club until they became established in town.

"Others will have to help in the development of talent that can eventually make money for them," he says. "They are going to have to plow back some of the profits to help their business, or else it's going to push us all into one competitive mess."

"WHEN SARAH VAUGHAN played here recently, for example, I brought in Johnny Smith's group with her. Do you think I need a \$1,100 act with Sarah? Of course not, but I like Johnny and I wanted to give him the exposure that would enable him to come back again. Now, if he comes back to town to work somewhere else, that's \$1,100 I have



Frank Holzfeind

invested in something that won't pay off.

"The agent has a great responsibility to the buyer and to the talent. Take the case of Erroll Garner. He goes into the London House in September. I had no opportunity to bid on him. But I brought him in to Chicago several times, at more money for each engagement, and helped establish him as an in-person attraction in Chicago. If this is going to be a competitive thing here, let's open it up! You would imagine that I would have at least the right to put in a bid for him."

"I AM LUCKY. I still have the big bands to fall back on. Who else in town can afford Basie or Kenton or Herman or Les Brown? The other clubs aren't big enough."

"But I'm afraid it's going to get to the stage where no one in this city is going to buy anything but the established names, and they're going to fight over those. I won't be able to afford to hire semi-knowns a couple of times to build them up."

"This could mean that one of the world's most important jazz clubs books only names. I don't know if that would be good for the business or not."

—jack

Savoy Signs McCall

New York—Singer Mary Ann McCall has signed a three-year contract with Savoy Records. Ernie Wilkins is in charge of arrangements for her first LP under the direction of Ozzie Cadena. Among the tunes are likely to be several Benny Carter originals. "There'll be no gimmick ideas," says Mary Ann, "we're going to try to do some good music."

The Hot Box

By George Hoefer

THE LATE 1920s, once termed the Golden Age of Jazz, were actually in a musical sense a period of stage presentation orchestras and much "vo-de-o-do." There were, however, a few jazz messengers who emerged from after-hour jam sessions and recording dates and were avidly dug in record stores by their fellow musicians.

One such group was known as "Tram, Bix, and Lang," three men out of the Jean Goldkette Victor recording orchestra, who managed to wheedle the Okeh Phonograph Corp. into giving them some freedom on wax. Okeh even went so far as to issue some of their musical quests for a new sound.

Today music historians and record collectors treasure copies of the original *For No Reason at All in C* and the trio's interpretation of Fats Waller's *Wingin' and Twistin'*.

Both Bix Beiderbecke, cornet, and Eddie Lang, guitar, died shortly after these records were made and were not destined to see and hear the swing, bop, and modern jazz eras.

THE THIRD MEMBER of the group, Frankie Trumbauer, who played C-melody saxophone, rode out the early swing years with Paul Whiteman's orchestra and in mid-1938 organized his own band under the name of Frank Trombar. This band lasted only a few months and featured Mannie Klein's trumpet and Tram's C-melody sax, an instrument that had become otherwise extinct and which he fondly referred to as his "bastard horn."

Trumbauer disappeared from the music world in 1940 and went into aviation as a profession. During his Whiteman days he had worried his boss with his flying hobby, for Tram insisted on piloting his own plane to each gig.

In time, Frank became an assistant regional Civil Aeronautics Authority director in Kansas City, Mo., and was engaged as such when he died last month at 55.

DURING HIS YEARS away from active musical life, he remained mildly interested and made several appearances at Beiderbecke memorial programs. Two years ago he was featured in Los Angeles at the annual Dixieland jubilee and three years ago appeared at a nonplaying spot in Davenport, Iowa, where for several years the Bix Memorial committee officially celebrated the cornetist's birthday in March.

Trumbauer for many years nurtured an ambition to write a book on his music career. It also was to be the definitive text on Beiderbecke. He tantalized jazz historians with the statement that he was saving all his musical lore, which he undoubtedly possessed, for his own book. Beiderbecke, who remains a legendary figure, was closely associated with Tram throughout his career, and if anyone ever really knew Bix from an all-around standpoint, it was Trumbauer.

FRANK WAS BORN in Carbondale, Ill., in 1900 and spent his early youth in St. Louis. His early music lessons were on piano, violin, flute, and trombone. As popular music began to attract his interest, he taught himself to play the C-melody sax.

After World War I, Tram went into

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Frank Trumbauer

popular music with Ted Jansen's jazz band of St. Louis. This aggregation had on its roster from time to time such names as Paul Ashenbrenner, Gus Haenschen, Gordon Jenkins, Fud Livingston, Wingy Manone, Jack Teagarden, and Sonny Lee. Jansen was a drummer and a very good booker, but Trumbauer was the musical backbone of the band. He became a musician's musician. His solo on *San* became a standard for sax players.

Tram and his musical ideas were significant and influential for quite a few years. His breaks became models for various other musicians and bands. Bing Crosby, in the days of his efforts at scat singing, tried to imitate the sounds of Frankie's sax slurs.

The famed Mound City Blue Blowers, originally made up of Jack Bland, banjo; Dick Slevin, kazoo, and the late Red McKenzie, playing a pocket comb wrapped in tissue paper, built their style from Tram's sax with the Jansen band. Later Trumbauer was to wield considerable influence on Beiderbecke, and vice versa.

DURING THE ST. LOUIS days around 1920-24, Trumbauer also played with Gene Rodemich's orchestra at the New Grand Central theater, and he introduced Rodemich, who had a Brunswick recording contract, to the Blue Blowers. Rodemich used his influence to get the MCBB a Brunswick recording date in Chicago.

Trumbauer went on the date and made his *San* version and a rhythm tune called *Red Hot*. McKenzie, leader of the Blowers, never forgot the favor, and a few years later it was McKenzie's influence at Okeh that got Tram, Bix, and Lang a contract there.

When Ray Miller's band, an organization with considerable musical freedom for its day, went through St. Louis in 1924 and heard Trumbauer, the saxophonist was invited to join them. Tram went on to New York with Miller and played the Arcadia ballroom on Broadway as well as the Strand theater. This was when the Wolverines were at the Cinderella ballroom. The Beiderbecke-Trumbauer friendship sprang up at this time.

AFTER A SHORT New York stay, Frankie went back west, organized his own band, and took it into St. Louis' Arcadia ballroom in 1925. This group

Perspectives

By Ralph J. Gleason

IF JAZZ, in its 50 years of existence, had produced nothing but Duke Ellington, it would have made a major contribution to all our lives.

It amazes me sometimes that you have to explain to the very young, the misguided, or the musical Pharisees that Ellington is not only unique but also is the only talent jazz has brought forth that is complete unto itself.

Jazz is musical individualism, and Ellington and his music are individual in the fullest sense. Listening to him and watching him at the Macumba in San Francisco in June, I was reminded of the time when he was asked why he kept his band (the interviewer was dissatisfied with the Ellington band of that moment and thought Duke should

contained Bix and Pee Wee Russell. The band played jazz exclusively, and Tram later remarked, "The band was just a little bit over the heads of the public in general." After the job, Bix and Tram would pack their horns and head for the Chauffeurs club where the Negro riverboat musicians gathered to jam.

When Trumbauer joined a Gene Goldkette band in Detroit, he was hired as the leader of the orchestra. He accepted the offer on the condition that Bix was also hired. This band was a wonderfully happy band but quite a financial failure. The payroll of \$3,500 weekly was enough to break any band in those days. Trumbauer, in later years, told *Down Beat* some of his experiences with the band.

He recalled that the personnel included many fine jazz musicians with waggish temperaments. Rehearsals were king-size jam sessions with Don Murray and Howdy Quickell arriving with beer and big baskets full of sandwiches. Murray, who played clarinet, always brought a pair of scissors so when Tram suggested a cut in an arrangement, he could remove the part officially.

TRUMBAUER JOINED Whiteman two years later and remained nine years, five of them after Bix had died, during which time he was a featured soloist, arranger, and composer. Most of Tram's compositions were of a novelty nature and showcased his saxophone virtuosity.

His most famous recording, of course, is the Okeh under his name, *Singin' the Blues*, which also features Bix. Lester Young has mentioned the considerable influence he derived in his formative years from Trumbauer. He used to carry a copy of *Singin' the Blues* around with him and play it over and over.

Pee Wee Russell idolized Tram. He once hopped over a table and jumped on a fellow musician who had said he thought Jimmy Dorsey was a better sax man than Tram.

It is doubtful that Trumbauer cared much for some of the modern developments of saxophone. He once said, "A musician, to play hot, must have three qualities—conception, execution, and intonation, and I'm sorry for the present-day sax players who try to make their instruments sound like a buzz saw."

English, Anyone?

London—The *New Musical Express* reports this sign on a record dealer's window: "Rock 'n roll spoken here."

be, too). "I like to hear it," Duke said.

THE ELLINGTON BAND, as has been remarked before, is the individual expression of the genius of its leader. In a much fuller sense than anyone I know, Duke is leader of an orchestra, and, as has also been said before, that orchestra is his instrument.

For almost half of jazz' existence, Ellington has been its personification. Regal, elegant, wearing tails mentally at all times, he has continued to grow and continued to follow his own solitary path.

There have been Ellington imitators, and his influence has been profound. But there is only one original with the signature on every package. And that is all there ever will be.

Something as standard and valid as Ellington's music will be alive and important in any age of jazz. The entire modern jazz movement shattered other styles, made Goodman and Lunceford sound archaic.

BUT DUKE KEPT ON his way and what do we have now but Willie Cook playing simon pure bop like it was always there. Today Ellington has the best band he has had in a long, long time. With Johnny Hodges back in the front line with Harry Carney, the old reliable Ellington sound is there to please even the hardshell long-time fans.

The quality of musicianship that Ellington has maintained over the years is remarkably high. Higher than that of any other band I know. Right now it is sounding glorious. Everyone in it is obviously pleased and excited by the wonderful work of the new drummer, Sam Woodyard, and by the new bassist, Jimmy Woode.

Duke himself, slimmer by 20 pounds (a high-protein diet), is sparkling the group. Have you ever noticed how less impressive they are when he is not on the stand? And, wonder of all wonders, the band is enthusiastic about playing, doesn't straggle on the stand any more and sometimes—even stars before Duke gets there.

IT'S BEEN A long time since I've seen the Yankees hustle. You can take it from this that it's quite a ball club this year. They have so many new things in the book that some of them don't even have names yet. But when they do, they will take their places alongside the Ellington classics of other years.

It's remarkable to me how Ellington can take a sideman—John Sanders is a good example—and have him for a long, long time before he draws him out, slowly to the fore. Sanders is now playing solos and sounding authoritative and lyrical.

Years ago Nat Cole told me Duke was ahead of his time by 15 years. There's a lot of hustle beneath that suave exterior. And once again his band is one I would drive a hundred miles to hear.

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Counterpoint

By Nat Hentoff

Digging for Jazz (and Some Clams) on TV: The state, let alone the status, of jazz on television has not improved significantly in the last year. There will not, for example, even be a stray 1956 summer replacement with an eye for jazz.

Last year's *Musie '55* under the chairmanship of an out-of-breath Stan Kenton was indeed a hybrid and had some hollow moments, but it was at least a beginning, and it did cast some light on one or two new areas of communication like the memorable, unpretentious duet between Duke Ellington and Yehudi Menuhin on an Ellington theme, *Come Sunday*. This summer, the creator-producer of *Musie '55* is working on the *Russ Morgan* show.

Steve Allen's *Tonight* remains the holy TV city for jazzmen. Steve and his jazz-struck producer, Bill Harbach, continue to deserve myriad thanks for the quantity and quality of the jazz units utilized by the program and for the intelligence and respect with which Allen presents these musicians.

ON THE MORNING TV shows for housewives with three eyes, Garry Moore has worked nobly and wittily for the cause, and occasionally the Dave Garroway early morning roundelay pulsates with jazz guests. (An award of merit here for Colleen Hoefer, formerly of the Garroway staff).

On CBS' equivalent visual alarm clock with Will Rogers Jr., a young woman named Sandra Sax on the production team has begun a quiet campaign for occasional jazz on the program.

She started excellently with the Modern Jazz quartet and Friedrich Gulda along with Willis Conover to explain away the possible misconceptions of some of the audience and of Rogers. All of you probably underestimate the value of a card or letter when any TV program uses jazz. Write when you see it, and write—as a hungry constituent—when you don't see it. *Home*, for instance, recently had Don Elliott as its first jazz guest. So tell Arlene you care.

A one-shot TV lecture of importance this year was Leonard Bernstein's over-generalized but effectively sympathetic, *The World of Jazz*, on *Omnibus*. Bernstein unfortunately marred the overall value of his exposition by closing the program with an elephantine, synthetic musical composition of his own.

JAZZ IN TV DRAMA this season has been disappointing at best. There was one incredible punch-and-judy show on ABC-TV's *Star Tonight* on May 25 that could hardly be surpassed within our lifetime for total lack of taste, invention, or jazz verisimilitude.

The protagonist was a trumpet player so gone that he literally blew himself off the TV screen. The script, however, sunk in full view. As for the hapless actors (one of them a musician who seemed to be doing his best to avert his face), I always shall be in awe of their ability to stay through to the end without breaking up. There was also a sobbing pop singer in that death valley. Her name was Rosalind Paige, and she sang "my new MGM record, folks." It was called *Faith and* (Turn to Page 58)

Popul

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R and M Supply Co. 105 LONGACRE RD. ROCHESTER 21, N.Y.

CLAIRE AUSTIN

When *Your Lover Has Gone* (Contemporary 12" 5002) is a recital by the Sacramento housewife with considerable night club experience who has made a refreshing impact in recent years via her recordings with Kid Ory and Turk Murphy. On those sides, she achieved an improbable musical success as a blues singer in the classic, shouting tradition that came originally from the rural southern Negro. She sang with such depth and conviction that there was suddenly no anomaly between her own background and that of the songs she sang.

On this recording, she emerges in yet another stage. Singing a set of standards—with verses, Claire moves into the mainstream of unaffected, jazz-influenced popular vocalizing. While lacking the high degree of instrumentalized flexibility of a Holiday, Mildred Bailey, or Ella, Claire is a welcome addition to the rare corps of singers who work without contorting their material and without self-conscious reachings toward brittle sophistication. She generally keeps to the melody in a voice that is full and strong with understanding. She has good time and constant taste. Her very able accompaniment is by Barney Kessel, Stan Wrightsman, Shelly Manne and bassist Morty Cobb. Dig the flawless Kessel on *Someone to Watch Over Me*. The horn is by Bob Scobey. This is one of the most unpretentious collections in many months, and is a relief after so many recent LPs by immature hippies.

TOMMY DORSEY

Hawaiian War Chant (Victor 12" LPM) is a more interesting (jazz-wise) set of Dorsey material than Victor's recent two-volume collection of airchecks. These are reissues and date from 1936 to '46. The arrangements are rarely still fresh but there are good, often pungent, solos by Pee Wee Erwin, a hot Dorsey, Bud Freeman, Ziggy Elman, Don Lodice, Joe Bushkin, Johnny Mince, Charlie Shavers, Yank Lawson and others, along with fine drumming by Dave Tough with driving percussion work also by Buddy Rich, Alvin Stoller, and Moe Purtill. Among the tracks are *Swanee River*, *Stop, Look and Listen*, *Deep River*, and *Well, Git It!*

PERCY FAITH

Percy Faith Plays Music from the Broadway Production, *My Fair Lady* (Columbia 12" LP CL 895) is for those of you who find that not even the brilliant original cast album of this best of all Broadway musicals in many years is enough to satiate your taste for its pleasures. Faith's arrangements do indeed "bring out the singing line of the melodies," as the notes state, but often to the detriment of their rhythmic bite. It is, however, entertaining to have a hearing of the Frederick Loewe score naked, and the LP makes particularly engaging background music. But if you haven't the budget for two *Fair Lady* sets, this LP is no substitute for that wondrous origi-

nal cast Columbia LP with Rex Harrison, Julie Andrews, the astute lyrics of Alan Jay Lerner and the over-all verbal presence of G. B. Shaw.

DON HELLER

Blame It On My Youth (Epic 12" LN-3320) introduces singer Don Heller, close to 23 and an alumnus of Four Jacks and a Jill and demonstration records. Heller's LP is one of the most encouraging of the year. Somewhat Sinatra-influenced, Heller sings with welcome fullness of sound, ungimmicked directness, musical taste, and what the notes accurately term "exuberance." The guy clearly likes to sing, and to sing clearly. Ralph Burns is responsible for a set of smoothly imaginative arrangements. Among the alternating musicians are Burns himself on piano, Charlie Mingus, Wendell Marshall, George Duvivier, Don Lamond, Osie Johnson, Billy Bauer, Allen Hanlon, Art Ryerson, Freddie Greene, Al Epstein, harpists Netti Druzinsky and Janet Putnam, and Bernie Leighton on celeste on four. The tunes are all standards, none of them overdone, all treated well by Heller. Recommended.

BURL IVES

Down to the Sea in Ships: Sailing, Whaling, and Fishing Songs (Decca 12" LP DL 8245) contains 18 salt-rhythm songs of historical weight and wit. Ives, singing of these maritime joys, sadnesses, and occasional brutalities, tell his stories with relish, and he is accompanied by the Ralph Hunter Singers. Not intended as "authentic" historical re-creations, these are sung primarily as entertainment, but there is enough of a tang and robustness in Ives' hauling of the rope of sea-borne metaphors to make even antiquarians pleased if not wholly satisfied. Included is a description of the various types of chanties excerpted from Ives' current Ballentine paperbound book of *Sea Songs*. There are also notes on each of the chanties in the collection. The color cover, featuring three Yankee ship sailing cards, is wonderful. Recommended.

LEGRAND-SINATRA-VAN DAMME, etc.

Having Wonderful Time (Columbia 12" LP CZ 1) is a \$1.49 bargain sampling from Columbia's CL 500 series. The 12 tracks are by Michel Legrand, Frank Sinatra, Art Van Damme, The Norman Luboff Choir, Les Elgart, Frankie Laine, Kostelanetz, Percy Faith, Paul Weston, Sammy Kaye, Erroll Garner and Louis Armstrong. Also included is a large, illustrated CL 500 catalog with a beguiling, basic hi-fi cover. A pleasant plate of hors d'oeuvres, particularly at this price. Louis' track is *Aunt Hagar's Blues* from the fine *Louis Plays W. C. Handy* LP.

MICHEL LEGRAND

Castles in Spain (Columbia 12" LP CL 888) is a characteristically glossy, shallow travelogue by the young, slickly brilliant Legrand. Remarkably skilled in orchestral effects, Legrand uses his technique with little taste and less organic invention. This LP will probably sell widely since this is dazzling background music, however hollow. But despite the occasional use of guitar and castanets here, listeners who want to

hear the real passion and slashing rhythms of Spain should consult the Folkways, Elektra and Montilla catalogues, among others. Legrand's set is Spain by way of Radio City Music Hall. The dynamic range here is quite wide so tell the wife and neighbors to stand back. The cover, a bullring scene without the bull, is superb.

JULIE LONDON

Lonely Girl (Liberty 12" LRP 3012) is the second volume in the wistful diary of Miss London, a singer of rare and deceptive simplicity, a small but appealing voice, and a minimum of the straining, coarsening affectation that has become a bubonic plague among her less mature contemporaries. Julie is backed only by Al Viola, formerly with Page Cavanaugh. Viola, playing Spanish guitar, is a model of warm, decorous, caressing accompaniment. The numbers, except for the title song, are mainly such standards as *Fools Rush In*, *Talk of the Town*, *When Your Lover Has Gone*, *All Alone*, *Mean To Me*, *Remember*, and a version of *I Lost My Sugar in Salt Lake City* that's like a foam rubber, slow-speed rollercoaster. Aestheticians will be pleased to learn that the cover again is devoted to Miss London alone.

CARMEN McRAE

Torchy! (Decca 12" DL 8267) presents Carmen with strings directed by Jack Pleis (8) and Ralph Burns (4). In one of the most satisfying vocal sets of the year, Carmen demonstrates again the virtues of being natural. Unlike too many of the newer, quasi-jazz singers, Carmen doesn't strain to be hip—she just sings. Among her assets are her flowing sense of line, her time, her clarity of diction and understanding of the lyrics, and what Leonard Feather aptly describes in the notes as a "voice that is at once gentle and authoritative, sweet and self-confident, tender and firm." While her voice is not in itself of unusual quality, she makes it into a warm, skilled instrument by her taste and musicianship. The program is a good one with such standards as *Speak Low*, *Midnight Sun*, *Yesterdays*, *Good Morning*, *Heartache*, *I Don't Stand a Ghost of a Chance with You*, and *Star Eyes* as well as such not as familiar but attractive songs as *I'm a Dreamer*, *Aren't We All*, *My Future Just Passed*, and *If You'd Stay the Way I Dream About You*. The arrangements are, in the main, gently unobtrusive.

PICNIC

Music from the Soundtrack of Picnic (Decca 12" DL 8320) is performed by the Columbia Pictures orchestra conducted by Morris Stoloff. Composer is George Dunning. This was the score voted by The Composers Guild of America in cooperation with this magazine as "The Best Original Underscore for a Non-Musical Film." It obviously will aid your enjoyment of the music if you've seen the picture for Dunning's careful accenting of moods and of the film's rhythmic pacing was geared for and therefore requires visual images for its fullest listener realization. But there's much here to interest even the listener who hasn't seen the film yet and will accordingly conjure up his own scenes to go with the music.

The Modern Jazz Quartet

1

Fontessa

Atlantic 1231



2

Ella Fitzgerald

Cole Porter Song Book

Verve MG V 4001-2



3

Sarah Vaughan

In The Land of Hi-Fi

EmArcy 60058



4

Stan Kenton

In Hi-Fi

Capitol T 724



5

Anita O'Day

Anita

Verve MG V-2000



6

Four Freshmen

Four Freshmen and
Five Trombones

Capitol T 683



7

Chris Connor

Chris Connor

Atlantic 1228



8

Gene Krupa-Buddy Rich

Krupa and Rich

Clef MGC 684



9

Oscar Peterson

Plays Count Basie

Clef MGC 708



10

The Jazz Messengers

Volume 2

Blue Note 1508



Jazz Best-Sellers

On this page are the results of the first of regular, bi-weekly reports on the best-selling jazz albums in the country that will appear in *Down Beat*. The survey is conducted among 150 retail record outlets across the country and represents a cross-section of shops, not only those which specialize in jazz.

11 Clifford Brown-Max Roach

Study in Brown

EmArcy 36057

12 J.J. Johnson-Kai Winding

J.J. and Kai

Bethlehem BCP 13

13 Miles Davis

Miles

Prestige 7014

14 Billy Taylor

Evergreens

ABC-Paramount 112

15 Chico Hamilton

In Hi-Fi

Pacific Jazz PJ 1216

16 Dave Brubeck Red Hot and Cool

Columbia 566

17 Dinah Washington

Dinah

EmArcy 36065

18 Shelly Manne Swinging Sounds

Contemporary C 3516

19 The Jazz Messengers Volume 1

Blue Note BLP 1508

20 Mel Torme

With Marty Paich Dek-tette

Bethlehem BCP 52

Jazz

All jazz
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Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★★ Very Good, ★★ Good, ★★ Fair, ★ poor.

Eddie Bert

Walk with Me; Cardboard Coffee; Falling in Love All Over Again; Lom, Norahs and Enaj; I Hear Music; Moon and Sand; Noamo King; Jerome's Blues; All My Life; Me 'n You

Rating: ★★★★★

Modern Moods enlists Eddie, Jerome Richardson, flute and tenor; altoist Vinnie Dean; Hank Jones; Barry Galbraith; Oscar Pettiford; Osie Johnson. The programming is better than on several other recent Jazztone dates with Bert contributing four attractive lines, one apiece by Milt Gold and Richardson, Neal Hefti's gentle *Falling* (on which Bert is the only horn), and Alec Wilder's rather tamely played *Moon and Sand*.

There are superior solos by Bert, Jones, Galbraith, and Pettiford. Dean is a fluent mainstream modernist, but is light in impact. Richardson, considerably more striking emotionally, is apt to be not too individual in conception. Balance is not good, with insufficient presence for the soloists and a not well defined rhythm section sound due to microphoning that smothers Galbraith, for one thing, in the drums.

One of the best tracks is *Jerome's Blues*, with everyone fused funkily, and Mr. Pettiford coming on with especial strength, and a movingly relaxed, muted Bert who sounds in part as Frankie Newton might have had he switched to trombone. Hank Jones and Galbraith are also an unhurried gas on the track. Osie is steady in the background and Richardson is warm. This good-sized easy-feeling blues is almost by itself reason enough to get the LP.

One of the major virtues in this set, incidentally, is that it gives the excellent Galbraith more solo time than any previous record I can recall (Dig his unpretentious expert skill in *All My Life*, for example). Recommended in spite of the imperfect engineering. (Jazztone Society 12" LP J1223)

Jutta Hipp

Take Me in Your Arms; Dear Old Stockholm; Billie's Bounce; I'll Remember April; Lady Bird; Mad About the Boy; Ain't Misbehavin'; These Foolish Things; Jeepers Creepers; The Moon Was Yellow

Rating: ★★★★★

Jutta Hipp at the *Hickory House* is her first made-in-America LP. With Doctor Van Gelder in attendance, this and a second LP were taped in one night at the room with Jutta's regular assistants, drummer Ed Thigpen and bassist Peter Ind. As of this LP, all of the reservations expressed in a May 2 *Caught in the Act* of Miss Hipp still stand. No longer immediately identifiable by her former linear, lyrical musical personality, Jutta sounds here like a promising eclectic marked most by Horace Silver.

It may well be that this diminution of individuality is temporary, and that Jutta may eventually forge her own approach. But as of now, while it's true her style has become funkier (*Billie's Bounce* is the best example on the LP), she has also become rather rigid, pressing nearly every song into the same mold with little care for the individual character of each. For example, she may be *Mad About the Boy*, but why should she attack him? And there is something depressingly mechanical about her hardness-without-exuberance in *Ain't Misbehavin'* and *Jeepers Creepers*.

On several of her records made abroad, Jutta had a particularly engaging touch with ballads. Much of that uniqueness has also been lost. *Stockholm*, while attractive, does not flow much, and *Things* again represents in large part a pyrrhic victory of a search for style over content. Her accompaniment is good but as Leonard Feather pointed out recently, this is not nearly as integrated, as tri-partite as a superior trio can be. Thigpen is fine. Ind is rather stolid in solo. Feather introduces the record and there are several announcements by Miss Hipp. Good sound and a most attractive cover. (Blue Note 12" LP 1515)

Calvin Jackson

Stompin' at the Savoy; Dream; You and the Night and the Music; The Touch of Your Lips; Mine; Linger Awhile; Get Out of Town

Rating: ★½

Rave Notice presents pianist Jackson in the company of vibist Peter Appleyard, bassist Johnny Elwood, and drummer Howard Reay. Title alludes to the lavishly indiscriminate press notices a previous LP by this unit received. This is a strong dissent. Jackson obviously has swift and powerful technique, but he uses this technique almost invariably to produce hollow, flashy, surface effects. His is a kill-the-audience-with-notes-and-more-notes-and-then-cuteness approach to music. He lacks taste, and for this listener, his music communicates the feeling of a press agent giving his all for a client so long as the fee is paid. Because of this preoccupation with hard-selling, Jackson rarely relaxes enough to swing. His rhythm is usually as brittle as his ideas.

Appleyard, although also guilty of too much gratuitous showboating, is somewhat warmer emotionally and more of his exuberance seems spontaneous than does Jackson's. Pulsation-wise, he is no Milt Jackson, but he can move. Elwood and Reay are competent. The arrangements are cocktail jazz. I still prefer liquor and jazz straight. Not at all recommended. What is particularly depressing is that Jackson gives brief indications here and there that he could play meaningfully if he wanted to. Why does he waste all that knowledge? (Columbia 12" LP CL 824)

Milt Jackson

Lover; Can't Help Lovin' That Man; The Lady Is a Tramp; Angel Face; Sometimes I'm Happy; What's New

Rating: ★★★★★½

The Jazz Skyline is another major credit for Savoy's a&r head, Ozzie

Cadena. With Milt is the Savoy rhythm team—Hank Jones, Wendell Marshall, and Kenny Clarke—one of the best integrated sections in the history of recorded jazz. Present also on all but *Man* is the superb, Hawkins-rich but always individualized tenor of Lucky Thompson, who is so good a jazzman that he transcends period labels. Lucky is a key example of what these reviews try to mean when they say a musician "flows." (Listen, for example, to this solo track, *What's New*). He swings deeply; his ideas build logically into satisfying solos; and he communicates large warmth.

Milt continues to be the best vibist in jazz by virtue of his ideas, time, functional way of playing, and beat. He has a chance to blow more free-swinging, up-tempo choruses here than is usual in the current context of the MJQ. Jones, Clarke and Marshall have been often lauded here before, but again, may I suggest you listen closely to the major jazz voice that Hank Jones now possesses. Very much recommended. (Savoy 12" LP MG 12070)

Jazz West Coast, Vol. 2

Bag of Blues; Summertime; Topsy; Easy Living; Line for Lyons; Song of the Islands; I Hear Music; Bojangles of Harlem; Contour; It's Sand, Man

Rating: ★★★★★

This is a sampler culled from current and soon-to-be-released Pacific Jazz LPs. The tracks are by Bud Shank quartet, Chet Baker quartet, Chico Hamilton quintet, Bill Perkins quintet, Gerry Mulligan quartet, Bill Perkins octet, Hampton Hawes trio, Russ Freeman quartet, Jack Sheldon quintet, Cy Touff quintet. The Shank and Hamilton tracks are already out. The Touff is not on this recent PJ LP, nor is the Mulligan on the Paris Concert set and the rest at presstime had also not yet been issued.

It's a generally impressive anthology with such highlights as a 1955 French recording of Baker that may indicate a growth and deepening of his ability; an excellent Bill Perkins solo backed by John Lewis, Jim Hall, Chico Hamilton, and Percy Heath in *Easy Living*; and several stimulating aspects to the last five tracks which will be commented on in more detail when the respective albums are released.

The last track is characteristic of the recently-released Touff LP, favorably reviewed here by Jack Tracy when it was issued. The set is a further tribute to the value of Dick Bock's activities and the LP as a whole offers a more varied program obviously than do most 12" packages. First-rate engineering throughout. (Jazz West Coast 12" LP JWC-501, released by Pacific Jazz)

Thad Jones

Blue Room; Tarriff; Little Girl Blue; Scratch; Zec

Rating: ★★★★★

Detroit-New York Junction involves former Detroiters Jones, tenor Billy Mitchell, guitarist Kenny Burrell and pianist Tommy Flanagan with drummer Shadow Wilson and bassist Oscar Pettiford. Thad, potentially one of the most creative modern trumpeters, has almost no room to stretch during his nightly work with the Basie band, so

that it has mainly been recordings like his two LPs on Debut and now this one that have indicated his growing value.

Thad, first of all, plays with a welcome brassiness in contrast to some of his younger contemporaries' choked and/or pinched tones. Thad swings with ease and his solos always sustain interest because of his care for construction (Leonard Feather contributes a good brief analysis of his solo style in the notes). A high track is the singing *Little Girl Blue*, played just by Thad, Kenny, and Oscar. Thad is also particularly effective on *Scratch*.

Pettiford is in assured form in the rhythm section and on solos. Impressive are the relatively new (outside of Detroit) talents of Burrell and Flanagan. Flanagan also is a very good comp. Billy Mitchell plays a hard-bop tenor that also has, however, an emotional fullness and a big beat. Though his ideas aren't especially individual or challenging, his choruses are uniformly solid in their impact. The original lines, slight but pleasant, are by Thad.

Rating would have been higher had there been more thoughtful interplay as in *Little Girl* and on some of the Debut tracks since as a blowing session, the solos here aren't always incandes-

cent though very good. (Blue Note 12" LP 1513)

George Lewis

Dallas Blues; Lord, Lord, You Certainly Been Good to Me; Mama Don't Allow It; Just a Closer Walk with Thee; Way Down Upon the Swanee River

Rating: ★★

Originally issued on Antone, according to the notes, and apparently made several years ago, these Lewis conversations in an authentic New Orleans idiom include trumpeter Kid Howard, trombonist Jim Robinson, pianist Alton Purnell, banjoist Lawrence Marro, bassist Alcide (Slow Drag) Pavageau, and drummer Joe Watkins.

There are three vocals by, I think, Watkins. The music made by the Lewis band is always impressive for its unadorned sincerity; its strength of spirit in happy time, in blues, and in spirituals, and for the unique musical personalities of each of its members, particularly the bittersweet Lewis and the lust-for-life Robinson. Recorded sound is very good. This is Vol. 1. (Delmar 10" LP DL-105)

Teo Macero-Bob Prince

Neally; Adventure; Heart on My Sleeve; 24+ 18+; T.C.'s Groove;

Sounds of May; Fanfare and Fantasy; Germination; Stutters; Ground Base; Avakianas Brasileiras

Rating: ★★½

What's New?, an unusually awakening album of experimental jazz, devotes the first side of six works to Teo Macero and the second to Bob Prince. First of all, George Avakian deserves much credit for releasing an album that is hardly likely to break sales records and may only barely make expenses. This is the most adventurously experimental set ever put out by a big label.

Unlike the Johnny Eaton fiasco, which was not to Avakian's credit, both leader-writers here have had a degree of professional jazz experience with varied units and both utilize musicians who are jazz professionals and who are individually creative in their own endeavors.

Macero's works are played by trumpeter Kunst Bauer (Art Farmer), trombonist Eddie Bert, tuba Don Butterfield, baritone George Barrow, accordion Orlando Girolamo, bassist Wendell Marshall, and drummer Ed Shaughnessy. Howard Shanet conducted. The notes, incidentally, are written by the composers and are the most technically detailed annotations ever printed on a jazz album. They are extremely helpful to the nonmusician reader (and I expect to many musicians, too) and are a model of the kind of explanatory material future experimental LPs should have.

Macero's "pure," nonprogrammatic music aims at synthesizing "the feeling or spirit, the freedom, the frankness, and the freshness" of jazz with such techniques of "serious" composition as "12-tone technique, polyphony, polytonalities, polyrhythms . . . and heterophony." These are manipulated with ingenuity (particularly in *Sounds of May* which also involves tape adjustments, all of which are clearly revealed).

Macero, who has grown emotionally as a jazz soloist in the last year, indicates here that he has grown also as a writer. There is still for me some of the electric lamp in his work. By that I mean I feel he sometimes writes more to set himself and then solve musical problems than out of the driving need to express a directly felt emotion.

Yet I find after many listenings to his works here, that I am often moved emotionally and certainly stimulated by the unusual combination of timbers, the polymetric and polytonal play, by Teo's own blowing, and by so surprisingly tender a piece as *Heart*. (The opening string writing for Teo's *Fusion*, not on this LP, also indicates that when Teo evolves out of an apparently diminishing distrust of the "beautiful" in music, he will have much to say of lyrical as well as of dramatic value.) I recommend your listening to these tracks, and I think such European composers as Andre Hodeir and Pierre Boulez will find *May* of particular interest. The musicianship by all is excellent.

Prince—and it's unfortunate that the notes omit biographical sketches—is considerably less known to jazz listeners than Macero. He is 27 and a Juilliard graduate in percussion and composition and used to jam there with Phil Woods, Teddy Charles, and Teo;

later played sorts; has at the Commas Stuart McK others; was terwork divi- rently is mu-

He lists I Christian, P Rogers, and and Milt Jac Here he conc trumpets Nic Sunkel, Jon Bert; tuba I Woods, Eddie low, Sol Sc rhythm secti wonderful T underrated J ly by Wooda on *Stutters*,

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later played club dates and summer resorts; has arranged for Sammy Kaye, the Commanders, Louis Armstrong, Stuart McKay, Johnny Mathis, and others; was assistant a&r in the Masterwork division at Decca, and currently is music editor at Columbia.

He lists his influences as Charlie Christian, Pres, Bird, Miles, Mulligan, Rogers, and Woods with Teddy Charles and Milt Jackson his influences on vibes. Here he conducts and plays vibes with trumpets Nick Travis, Al Stewart, Phil Sunkel, Jon Eardley; trombonist Eddie Bert; tuba Don Butterfield; reeds Phil Woods, Eddie Wasserman, Frank Socolow, Sol Schlinger, and an excellent rhythm section of Harvey Leonard, the wonderful Teddy Kotick and the much underrated Joe Harris. Solos are mainly by Woods, Eddie Wasserman, and, on *Stutters*, by Eardley.

As Avakian notes, Prince's writing swings more explicitly more often than Teo's although there are "legit" passages used for effective contrast in *Fanfare and Fantasy* and *Brasileiras*. This is big band writing of a quality of freshness and emotional impact that is much needed in today's large band scoring. Prince, too, incorporates classical techniques and for the most part he uses them, as he says, in "subordination to the essential qualities of jazz." There are rocking passages on several tracks but there is also a widening of the range of coloration and multirhythmic possibilities for big band context. Dizzy Gillespie and Stan Kenton might well commission Prince for several tryout scores.

On these tracks, too, the musician-ship of all is expert. There is more I'd like to say in detail about each track, but after all, the only real way for you to hear whether you react as stimulated as I do is to pick up the album. As Teo says, "The message, if there is one, will be up to the listener to receive." As it always is. Very good recorded sound. (Columbia 12" LP CL 842)

Zep Meissner-Van Alexander-Jerry Vaughan

Randolph Street Strut; I Surrender, Dear; Blizzard Head Blues; Idaho; Blue Rhythm Jam; Blue Rhythm Blues; Five Minutes 'Til Closing; Go for Baroque; Papagayo; Top 'O the Mark

Rating: ★★★

Zep Meissner's Dixieland All-Stars occupy the first four tracks of *3 Roads To Jazz*. Their July, 1955, session included clarinetist Meissner, Nick Fato, Eddie Miller, Charlie Teagarden, Herbie Harper, pianist Bobby Hammack, and bassist Bob Strahl. The playing is relaxed and skilled but the writing is routine and there aren't long enough solo spaces, although the solos, short as they are, are good. Superior Dixieland, however, needs the exuberant force that extended blowing and less diluted writing than this can give.

The next four, cut in 1947, by Van Alexander and a revived Mills Blue Rhythm band, have an interesting personnel in the first two of among others, Lucky Thompson, Stan Getz, Butch Stone, Charlie Shavers, Chuck Peterson, Jimmy Rowles, Arnold Fishkind, Don Lamond, and Tony Rizzi. The second two Alexanders have, among others, Herbie Haymer, Barney Kessel, Irv Cottler, Ray Lynn, Butch Stone,

Juan Tizol, Fishkind, Jimmy Zito, and Willie Smith. Here again the arrangements are undistinguished but there are some good solos by Shavers, Lucky, and Rowles in *Jam*; Shavers and Lucky especially again in *Blues*; Willie Smith, Kessel, Zito, Lynn, and Haymer (all brief) on *Ramble*; and more bits on *Bounce*.

The first three Jerry Vaughan tracks were recorded in July 1955, with Mat Mathews, altoist and flutist Dick Paladino, drummer Frank DeVito, guitarist Tommy Tedesco, and Curtis Counce. *Mark* was cut in January of this year with Howard Roberts, Herb Geller, Chico Hamilton, Marty Paich on accordion and Bob Enevoldsen on bass. Here the musicianship is excellent but the writing is more slickly cute than imaginative and the solo opportunities are for the most part too short. Best of the four is *Mark*. (American Recording Artists, Inc. 12" ALP 100, 6533 Hollywood Blvd., Hollywood 28, Calif.)

Thelonious Monk

Liza; Memories of You; Honeysuckle Rose; Darn That Dream; Tea for Two; You Are Too Beautiful; Just You, Just Me

Rating: ★★★★★

The *Unique Thelonious Monk* is backed by the consummate pro, Oscar Pettiford, and the forest fire, Art Blakey. On *Memories*, Monk is unaccompanied. Monk chose the repertoire and, fortunately, this is, one company that is not committed to 12-tracks-look-how-many-tunes-you-get-12-count-them LPs.

Thelonious remains to me one of the insatiably, irrepressibly, and valuably individual jazzmen of our era. It is true that his in-person appearances have at times been uneven and that not all his recordings have been diamonds, even in the rough. It is also true that he sometimes gives the appearance of childishly repetitious showboating, as in the closing section of *Tea for Two* here.

But it is also true that at his best and near-best, Monk has an intense sense of drama (not melodrama) that can create a reflectively dissonant, almost hypnotic mood (*Memories*) and a sharply knived penchant for shaping and reshaping a few key phrases into a hail of plunging aural mobiles (*Honeysuckle*).

There is a virility and a serious lyricism (*Dream and Beautiful*) in Monk's playing as well as a cross-combination of Chaplinesque and Charles Addams-like thrusts of humor (*Tea for Two* and *Just You*) and a ways an underlying, deep pulsation (*Liza*). Pettiford and Blakey are excellent in their capacity to meet Monk's far-from-inconsiderable challenges. Pettiford has several first-class solos. All in all, this is one of Monk's best LPs, for the most part a strangely exhilarating addition to the recorded work of a musical personality to whom the application of the word unique is understatement. (*Riverside* 12" RLP 12-209)

Pierce-Hinton-Galbraith-Johnson

Sometimes I'm Happy; I Only Have Eyes for You; Body and Soul; I Got Rhythm; What Is This Thing Called Love?; April in Paris; The Man I Love; Lover, Come Back To Me

Educational Rating: ★★★★★

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of "chamber music and concert literature with one instrument omitted" for home Oistrakhs, has fortunately extended its practice-with-professionals project to jazz. A strong, swinging, tasty rhythm section of Nat Pierce, Milt Hinton, Barry Galbraith, and Osie Johnson provides the background in this first issue of 14 LPs for 14 different instruments.

The music is the same on each LP, but the jackets are different and the back of each LP has the chords of each song transposed where necessary for Bb and Eb instruments and in C for the others. It is this furnishing of all the chords for each number that makes this the most valuable set of this kind yet issued for jazzman although Signal LP S101 with Duke Jordan and company is also worth having. Nat Pierce has changed the chords to conform with modern jazz practice. Recording balance could have been better as the drums are somewhat over-recorded in relation to the other three.

But the important thing is the quality of the rhythm section, and this one suits the specifications of this pragmatic pedagogy fine. Non-players will also get kicks from the record because of the stimulus of this consistent rhythmic pulsation and because of the taste of all involved but the rating is for its aimed-for educational category. The guitar, by the way, certainly helps in one respect, the Signal kit is superior in that it also included a valuable four-page musical analysis of various subjects germane to jazz improvisation. This set throws you in the water (although the chord symbols are there for all-important waterwings), and the blowing thereafter is up to you. The tempos are varied and there is a brief tuning track at the end of each side.

Available for clarinet, tenor, trumpet, alto, baritone, accordion, bass, guitar, organ, piano, trombone, vibes, violin, and drums. Vocalists can use the piano LP. (MMO 12" LPs J 1-14)

Mel Powell

Gone with the Wind; Bunny Hug; Pennies from Heaven; Stomping at the Savoy; When Your Lover Has Gone; Cooch; Beale St. Blues; Three Little Words; You're Lucky to Me; Lisa; The Best Things in Life; Rosetta

Rating: ★★★★★

Mel Powell Out On a Limb, an accurate title, begins with a charming dialogue between Mel, guitarist Tommy Kay, and bassist Arnold Fishkin. Trumpeter Al Mettaliano, clarinetist Peanuts Hucko, tenor Nick Caizza, and drummer Bobby Donaldson make the unit a septet on a rather static Mel Powell arrangement of his own, *Bunny Hug*, on which the solos, however, are good. *Pennies* is a more successful, freer, trio track, beginning in a lovely, meditative setting followed by a gently unwinding Mel; warmly up solos by Kay and Mel; and a final return to evening.

The septet returns for a *Savoy* in which the solos are again worthwhile, but the ensemble writing is uninteresting. After a beautiful piano introduction, *Lover* is expanded in slow, stately style but what could have been a gathering effect is marred as the tempo increases and the ensemble writing turns bland. *Cooch*, another Powell

original, is innocuous but well played.

Second side has Ruby Braff, Oscar Pettiford, guitarist Skeeter Best, and Bobby Donaldson with Mel (Braff is not on *Words and Lucky*). These tracks do not have any of the rather stiff moments of the other side. Braff is superb, the most individual hornman on the LP. Powell plays very well in what is still largely a swing era style, however expert the technique. There are also valuable statements by Best and Pettiford and steady drumming by Donaldson. This is a variegated set with a good deal of value. It is not, however, Powell's "most important record up to now" as the notes claim. The engineering is a model for jazz LPs. (Vanguard 12" LP VRS-8506)

Johnny Windhurst

Back in Your Own Back Yard; You Do Something to Me; Memphis Blues; Strut Miss Lizzie; Lover, Come Back to Me; Georgia on My Mind; When You're Smiling

Rating: ★★★

It's about time Transition did something about its engineering. This is the third of their LPs I've reviewed. The first two, admittedly on location, still did not come up to the accepted and expected hi-fi standard of, let's say, Blue Note cutting in a club. This one is no better with an over-all thinness of sound, insufficient presence for trumpeter Windhurst, and a rhythm section that sounds, to borrow a phrase from General Mike Levin, as if it had been recorded on fudge.

In today's market there is no excuse for this kind of production sloppiness. The explanation that this was an impromptu session in a room only sometimes used as a studio would make it only if the music were exceptional. It isn't. Title of the set, by the way, is *Jazz at Columbus Avenue*.

Best man on the date is Windhurst, a spare, lyrical, Condon-tough trumpeter out of Hackett, but with his own voice. Johnny should have been recorded much more often than he has been, and it's unfortunate that Transition didn't give him a better background once they did decide to give him 12". Pianist Jim Andrews is stolidly derivative. Slap bassist Buell Diedlinger is competent and exuberant. Walt Gifford is steady on drums but hardly lifts a soloist. There are also a tenor, Ham Carson, and another pianist, Bud Blacklock, who appear on the last number. They possess enthusiasm but minimal originality.

The LP is worth hearing, however, for the eloquent unpretentious, and always tasteful horn of Windhurst, whose own rating is higher than the one the set receives. Windhurst could be a good mainstream potential for Vanguard. He'd certainly benefit from their engineering. (Transition 12" LP J-2)

Rouse-Watkins 2nd LP

New York—The Charlie Rouse-Julius Watkins unit, now called the Jazz Modes, have recorded a second LP for Dawn. With the tenor and French horn are pianist Gildo Mahones, drummer Ron Jefferson, and bassist Paul Chambers.

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Fine Electric Instruments

PRECISION BASS and BASSMAN AMP

Amp Size
Height 23"
Width 22 1/2"
Depth 10 1/2"



PRECISION BASS

One of the greatest of modern instrument developments. Fast becoming the favorite of musicians in every field. Compact in size, but very large in performance. Requires only a fraction of the effort to play as compared to old style acoustic basses. Extremely well suited for that fast delicate playing technique. When used with proper amplifier, it will produce considerably more volume than old style basses. The tone leaves nothing to be desired and the portability is the answer to every bass player's dream.

BASSMAN AMP

The unparalleled performance of this amplifier is readily recognized by all qualified listeners.

Provides true bass amplification or may also be used for other instruments due to its widely varying tonal characteristics. Heavy duty solid wood cabinet covered with diagonal, brown and white stripe airplane luggage linen. Chrome plated chassis, on-and-off switch, ground switch, standby switch, bass, treble and presence tone controls, two volume controls, two input jacks, four 10" heavy duty Jensen speakers, 50 Watts output.

FOR FURTHER INFORMATION, SEE YOUR LOCAL MUSIC DEALER, OR WRITE:

TELECASTER

The original... The proven... The Telecaster... hardwood body... white maple neck... chrome metal parts... three advanced style adjustable pickups... a three-position adjustable... intonation... caster guitar... range and "take-off"...

TREMOLU

A great new... ing the la... circuit. Thi... be confused... Fender trem... of both spe... vious type... Features in... able case... Fender amp... speaker. Wi... vs. distort... plated top... switch, trem... tone contro... four input... tremolo fo... output.

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SUPER AN

Another pr... amplifier fa... units in use... name for q... the Super... line for y... and constan... standards... handsome... linen cover... chassis, tw... speakers... switch, sta... presence to... trols and... output.

FENDER

TELECASTER GUITAR

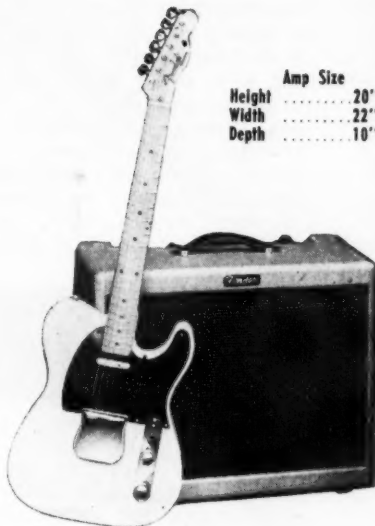
The original of the solid body guitars and the proven favorite of countless players. The Telecaster guitar features a fine hardwood body in beautiful blond finish, white maple neck with adjustable truss rod, white pickguard, two adjustable pickups, tone and volume controls and a three-position tone switch. Two way adjustable Fender bridge insures perfect intonation and fast, easy action. The Telecaster guitar is noted for its wide tone range and is equally adaptable for fast "take-off" playing as it is for rhythm.

TREMOLUX AMP

A great new Fender amplifier incorporating the latest type electronic tremolo circuit. This tremolo circuit should not be confused with others of the past. The Fender tremolo provides greater ranges of both speed and depth than any previous type.

Features include the beautiful and durable case and covering found on all Fender amplifiers, 12" heavy duty Jensen speaker. Wide range tone, excellent power vs. distortion characteristics, chrome plated top mounted chassis, on-and-off switch, tremolo depth and speed controls, tone control, two volume controls and four input jacks. Comes complete with tremolo foot control switch, 15 Watts output.

TELECASTER GUITAR and TREMOLUX AMP



Amp Size	
Height	20"
Width	22"
Depth	10"

Unsurpassed in the Field of Fine Music

ESQUIRE GUITAR

Many outstanding Fender features are to be found in this economically priced modern instrument, and it is a most outstanding performer in the low price field. The Esquire guitar features a beautifully finished blond hardwood body, white maple neck with adjustable truss rod, white pickguard, two-way adjustable bridge, adjustable pickup, tone and volume controls, three-way tone change switch.

SUPER AMPLIFIER

Another proven favorite of the Fender amplifier family. Many hundreds of these units in use have helped build the Fender name for quality and performance. While the Super Amp has been in the Fender line for years, it has been modernized and constantly brought up to today's high standards. Its features now include the handsome, diagonally striped luggage linen covered cabinet, chrome plated chassis, two 10" heavy duty Jensen speakers, ground switch, on - and - off switch, standby switch, bass, treble and presence tone controls, two volume controls and four input jacks. 20 Watts output.

ESQUIRE GUITAR and SUPER AMP

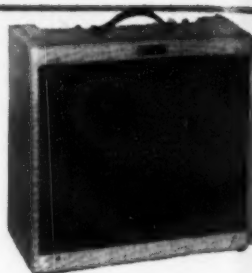


Amp Size	
Height	18 1/2"
Width	22"
Depth	10 1/2"

PRO AMP

The Pro Amp is practically a fixture in the world of amplified musical instruments. It is as equally adaptable for steel or standard guitar amplification as it is for piano, vocals or announcing. Its rugged dependability is well known to countless musicians throughout the world. It features the solid wood lock jointed cabinet, covered with the regular Fender brown and white diagonal stripe luggage linen; chrome plated chassis, 15" heavy duty Jensen speaker, ground switch; stand-by switch; on-and-off switch, bass, treble and presence tone controls, two volume controls and four input jacks. Twenty-six watts output.

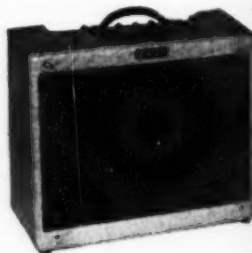
Amp Size	
Height	20"
Width	22"
Depth	10"



DELUXE AMP

The Deluxe Amplifier is as modern as tomorrow and will give long lasting satisfaction to the owner. It is beautifully styled and covered with the finest airplane luggage linen. This amplifier is outstanding in its class and embodies the following features: top mounted chrome plated chassis, heavy duty 12" Jensen speaker; ground switch; on-and-off switch; panel mounted fuse holder; bull's-eye pilot light; tone control; two volume controls; three input jacks. It also has the extension speaker jack mounted on the chassis and wired for instant use. It is an exceptional performer, both for tone and for volume in its price class and is one of the favorites of the lower priced field. It represents one of the finest values available. 15 Watts output.

Amp Size	
Height	16 1/2"
Width	20"
Depth	9 1/2"



PRINCETON AMP

The Princeton Amplifier is the result of much effort on the part of the Fender Company to combine in one instrument, most of the desirable features which have been suggested by teachers, dealers and players. This amplifier is a composite of these recommendations which combine to make it an outstanding unit. It is rugged in its construction and has the top mounted chrome plated chassis; on-and-off switch; tone control; volume control; two input jacks; bull's-eye pilot light and panel mounted fuse holder. It employs a Jensen heavy duty 8" speaker and provides 4 1/2 Watts output. It will give faithful reproduction and will stand a terrific amount of abuse. The case is rugged and covered with the regular airplane luggage linen.

Amp Size	
Height	16 1/2"
Width	18"
Depth	8 1/4"



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The String M
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FENDER

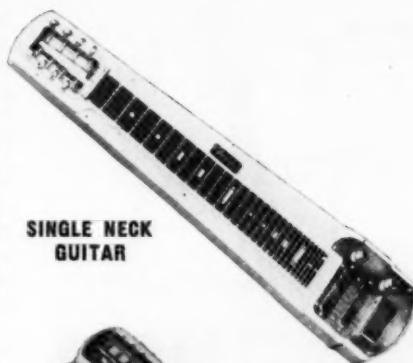
The String Master Guitar represents the first major change and improvement in Hawaiian Steel Guitars, since they were first electrified. Many radically new improvements are incorporated in this instrument. New and easy to adjust key winds, dual counterbalanced pickups which eliminate hum and noise picked up from external sources and providing a wide range of sound; impossible to achieve in the single pickup type of guitar. It incorporates also, a new system of switching and mixing pickups which enables the player to obtain any tone from low bass to high staccato with one change of the tone control. This interconnection is a new development of the Fender engineers. The tone range of these instruments is far greater than anything else yet developed and must be played and heard to really be appreciated.

The pickups are fully adjustable so that any tone balance can be achieved suiting the player's needs. Each neck is elevated and the body is cut away along the side of the fret boards to provide ample playing clearance on all necks. The String Master is mounted on four telescoping legs which provide a playing height from a sitting position to a full standing position. In addition to all these features, it should be pointed out that all parts are precision built. The critical parts are case hardened and designed to prevent any ordinary wear from occurring.

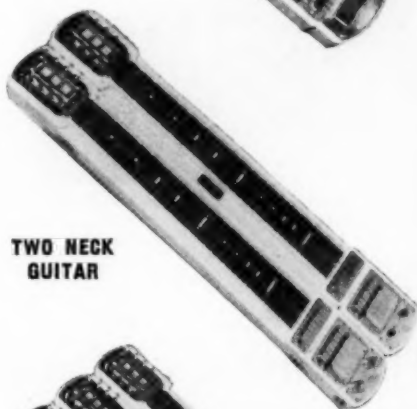
In addition to these features, the instrument is fitted with an adjustable bridge in order that the intonation may be adjusted any time to compensate for different string gauges, assuring that the instrument will always be in perfect tune. One of the most outstanding and striking features of this instrument is the adjustable spacing bridge which allows the individual player a choice of narrow, average or wide string spacings. Each neck is equipped with a balancing control which can be pre-set to balance the tone of the two pickups to the exacting requirements of each individual player. This is a most outstanding feature and one found only in the Fender String Master Guitar. It is possible to string one of the necks of the String Master Guitar with special bass strings, allowing a tuning an octave lower than the ordinary steel guitar tuning. Professional players who have used such a combination find that they can develop many new sounds and effects which heretofore have been impossible.

It is felt that this instrument completely obsoletes all other steel guitars and all professional performers will want one of these fine new instruments in order to compete on today's busy music market.

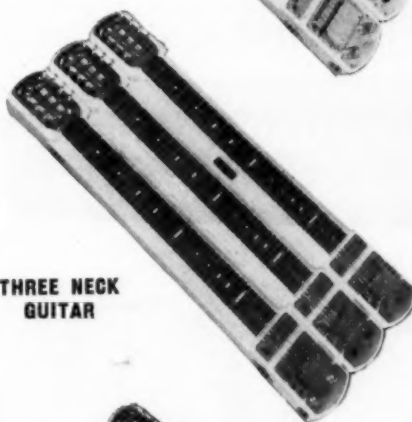
STRING MASTER GUITARS



**SINGLE NECK
GUITAR**



**TWO NECK
GUITAR**



**THREE NECK
GUITAR**



**FOUR NECK
GUITAR**

DUO-SONIC GUITAR and VIBROLUX AMP

Amp Size
Height 16 1/4"
Width 20"
Depth 9 1/2"



The Choice of Leading Artists Everywhere

MUSICMASTER GUITAR and HARVARD AMP

Amp Size
Height 16 1/4"
Width 18"
Depth 8 3/4"



FOR FURTHER INFORMATION, SEE YOUR LOCAL MUSIC DEALER, OR WRITE:

DUO-SONIC THREE-QUARTER SIZE GUITAR

The Duo-Sonic Guitar is an outstanding addition to the Fender line of Fine Electric Instruments. It is especially designed for adult and young musicians with small hands. It features the Fender neck with adjustable truss rod, two adjustable high-fidelity pickups and a three-position pickup selector switch. The Fender two-way adjustable bridge insures perfect intonation and fast, easy action. The Duo-Sonic Guitar is striking in appearance with gold-finished pickguard and chromed controls and bridge cover.

VIBROLUX AMPLIFIER

The advanced tremolo circuit design of the Vibrolux Amplifier insures outstanding performance characteristics, and it incorporates control and design features which make it the finest in its price range. The new-design circuit is rated conservatively at 10 watts output, and it employs a Jensen heavy duty 10" speaker for the finest reproduction. It has three input jacks, tremolo speed control, tremolo depth control, volume control, tone control, on-and-off switch, jeweled pilot light and extractor type fuse holder, all of which are located on the top-mounted chromed chassis. The remote tremolo foot control switch is included with the Vibrolux Amplifier.

MUSICMASTER THREE-QUARTER SIZE GUITAR

The Musicmaster Guitar incorporates many outstanding features to make it the favorite in the low-price field. It is beautifully finished and features the comfortable, fast-action Fender neck with adjustable truss rod and modern head design. The two-way adjustable bridge affords variable string height and length for playing ease and perfect intonation. These features plus excellent pickup and modern cutaway design insure top performance and long-lasting satisfaction.

HARVARD AMPLIFIER

The Harvard Amplifier provides distortionless amplification, portability and ruggedness plus the assurance of long, faithful service. Its design affords excellent amplification at a conservative price. It employs a heavy duty 10" Jensen speaker. The top-mounted chrome-plated chassis provides easy access to the controls, which include: volume control, tone control, three input jacks, on-and-off switch, bulls-eye pilot light and extractor type fuse holder. The amplifier cabinet is made of 3/4" solid wood with lock-jointed construction and is covered with abrasion resistant airplane luggage line. Ten watts output.

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FENDER

STUDIO DELUXE SET

The Studio Deluxe Set represents the finest of its kind on the market today. It incorporates all the superior features recommended by teachers, studio operators and music dealers.

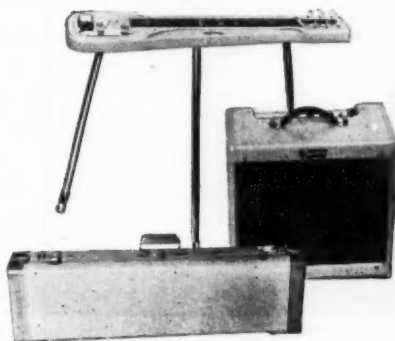
The Studio Guitar provides these outstanding features: fully adjustable bridge with swing type bridge cover; fully adjustable high fidelity pickup; hardened steel bridge and precision grooved nut; top-mount input jack; recessed one-piece patent head and three chromed inset leg flanges which receive the telescoping legs.

The Fender Princeton Amplifier is supplied with this set. It is made of the finest cabinet construction and is attractively covered with striped airplane luggage linen. It has two input jacks, tone control, volume control, on-and-off switch, jeweled panel light and extractor type fuse holder. It employs a heavy duty 8" Jensen speaker and produces $4\frac{1}{2}$ watts of excellent quality distortionless power.

The Studio Guitar case is of hardshell construction and has a separate leg compartment. It is covered with the same durable material used on the amplifier to make a matching set. Double stitched leather-bound ends protect the case. The inset locks and other hardware are of solid brass.

STUDIO DELUXE SET

Amp Size	
Height16½"
Width18"
Depth8¾"



Unsurpassed for Fine Music

CHAMP STUDENT SET

CHAMP STUDENT SET

Fender has done it again with the Champ Student Set — it is one of the finest low-priced guitar and amplifier combinations on the musical market.

The Champ Guitar has a solid hardwood body, beautifully finished and distinctively designed. It has a replaceable fretboard and detachable cord, and both the tone and volume controls have been placed in the optimum position for easy playing. It features both the adjustable bridge and high fidelity pickup, and employs a one-piece recessed patent head. The Champ Amp is sturdily constructed of the finest cabinet design. The circuit provides extremely pleasing reproduction and the speaker is a fine quality permanent magnet type. It has two instrument inputs, volume control, jeweled pilot light and extractor type fuse holder. The amplifier covering is striped airplane luggage linen which is both durable and washable.

Amp Size	
Height12½"
Width13¼"
Depth8"



OTHER FINE *Fender* PRODUCTS

PICKS



STRINGS



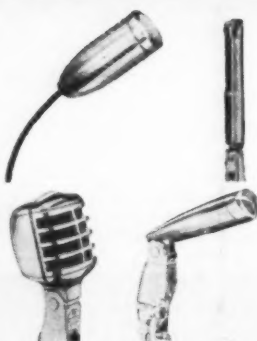
BLACK RAJA BARS



FOOT PEDALS



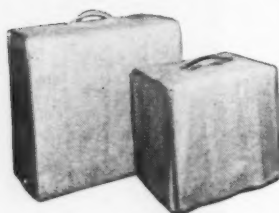
MICROPHONES



STANDS



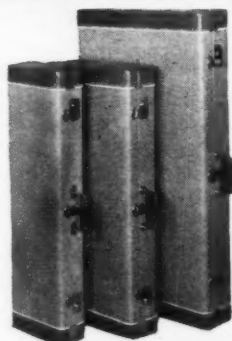
COVERS



PADDED BAGS



CASES



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"THE BIG they are" is persons in s the phrase a it turns out Then there afford to be completely n are now on to they got ther one who stood

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Count Bas "yes" to all e Herman woul makes them I have also b close friendsh who could p or six honest

Feather's Nest

By Leonard Feather

"THE BIGGER THEY are, the nicer they are" is a cliché often applied to persons in show business. Sometimes the phrase applies; on other occasions it turns out to be wishful thinking. Then there are some who now can afford to be, and in effect now are, completely nice persons because they are now on top of the heap and because they got there by trampling on everyone who stood in their way.

It is extremely difficult, in this world of artistic temperaments, to be both big and "nice" in the conventional sense of the term. A "nice" human being, by my definition, is a completely adjusted, warm, loving, and lovable person who has no neuroses of any kind (or has managed to rid himself of any he did have).

It might be interesting to pose a few questions for big-name jazz musicians to ask themselves. Each question, it appears to me, is a pretty stiff test of character, one that only a minority could pretend to pass.

● When a critic gives you an unfavorable review, do you tend to examine the review for constructive criticism and then try to act on it, rather than tend to rationalize by condemning the review or reviewer as unfair?

● Do you try as much as humanly possible to accept all requests to appear at benefits for worthy causes?

● When a friend or acquaintance is sick, even if you are playing several shows a day, do you take time out to visit him in the hospital?

● Have you ever turned down a job at big money to work for less money at a club owned by a fellow who helped you in your early days and who now needs you more than you need him?

● Have you ever turned down a job because it would have involved catering to Jim Crow?

● Have you ever been able to accept philosophically a rival musician's victory in a poll you previously had won?

● Are you able to applaud, without any feeling of jealousy, the performance (on the same instrument you play) of an artist who has achieved more fame than you? Or a work by a more successful composer?

● If an agent, night club owner, or jazz critic with whom you have become personally friendly were to retire permanently from the music business, would you make every effort to maintain your friendship with him and stay just as close to him, knowing that he could no longer do anything for you?

I wonder how many famous musicians who happen to read this column can answer favorably these eight questions. Having known hundreds of top jazzmen for many years, I can vouch for a few persons who would make out pretty nicely.

Count Basie, I believe, might answer "yes" to all eight questions, and Woody Herman would come pretty close, which makes them pretty exceptional cats; I have also been lucky enough to form close friendships with a few musicians who could probably offer at least five or six honest "yes" answers. It would

Key: Bb
I GOT RHYTHM
Chords: Bb, Cm7, Cm7, F7, Bb, Dm7, Cm7, F7, Bb, Bb7, Eb, Ebm, Bb, F9, Bb, Cm7, F13
Melody: Bb, Cm7, Cm7, F7, Bb, Dm7, Cm7, F7, Bb, Bb7, Eb, Ebm, Bb, F9, Bb, Cm7, F13

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seem to me that anyone with a quota of five or more affirmative reactions is a very remarkable sample of *homo sapiens*.

The man who came to mind immediately after I reviewed the eight questions was not a musician but a songwriter, Walter Bishop. You probably don't know who he is, because it's not easy to become rich, famous, or successful in the music business by behaving like a 100 percent Christian. But I'll bet he's a happier man than a lot of triple-A ASCAP members, and if all the eight questions were asked of him, he'd bat a thousand.

Anyway, next time you hear some noted jazzman unleashing a verbal barrage concerning some critic or fellow musician, try out the eight questions on him and watch him flunk.

Or if, by any miracle, he graduates summa cum laude, call me collect; at that point Diogenes Feather will be ready to jump out of his tub to salute, not merely an honest man, but a complete human being.

Trumpeter Herman Read VP Successor

Hollywood — Max Herman, a trumpeter with the old Bob Crosby band, has been appointed interim vice president of AFM Local 47 by the board of directors. Herman replaces Cecil Read, who no longer is eligible to hold office after his one-year suspension was upheld at the Atlantic City, N. J., AFM convention.

Herman, with eight of 11 other board members, is a stout supporter of the anti-Petrillo rebellion in Local 47.

His interim appointment is subject to approval at the local's July general meeting.

Westlakers Quintet Gets Jazz Club Bookings

Hollywood—Within a week of their triumph as top modern jazz college combo in the recent nationwide Wur-litzer Co. contest, the Westlake college quintet was signed by Associated Booking Corp. and booked for a weekend at Jazz City and a week's engagement at Zardi's Jazzland.

The Westlakers' Decca album, due to be recorded here this week, is set tentatively for Sept. 15 release.

Britons Featured On New EmArcy, MGM Wax

London—A new series of records to be released soon on the EmArcy and MGM labels will feature leading British musicians including Don Rendell, Joe Harriott, Vic Ash, Harry Klein, Kenny Graham, Jimmy Watson, and Derek Smith.

The EmArcy releases will be taken from the Pye-Nixa Jazz Today series, and the project will start with the release of an album by the Chris Barber band.



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By Robert Oakes Jordan
and James Cunningham

STEREOPHONIC, prerecorded tapes are here to stay. This is the statement that echoes through the offices and plants of major equipment manufacturers and record producers. They all have gone to stereophonic equipment and prerecorded tape records.

One of the most encouraging signs is the acceptance of stereo by the critics. Almost without exception, they are sold on the new sound. Best of all, the listening and buying public is learning that the advertisements for stereophonic equipment and tapes are true. There is something different and better than monaural hi-fi.

Let's take a look at what industry has done in the field of stereophonic equipment and prerecorded tape records:

- Basic professional recording equipment for stereophonic sound recordings has been available on the market for quite a few years. Two-channel recordings producing the stereophonic effect are as old as the recording industry. The advent of the tape machine has made the recording and reproduction of stereophonics practical.

- The movie industry gave true stereophonic sound its big play in the two Cinerama films, and the Todd-AO production of *Oklahoma!* The sound was new, realistic and gave the listener the effect of moving or dimensional sounds. The word stereophonic is no longer an unfamiliar term.

- Along with the introduction of monaural tapes, the interest in tape recording, and high fidelity, the stereophonic, prerecorded tapes provided another new sound for the home. A lot of critics were blasting away at tapes and the quality of the recordings, but stereophonic sound progressed despite the stolid columnists.

- Some playback equipment was then on the market, but for the most part it was a poor beginning though a forecast of better equipment to come. At the same time RCA, Concertapes, Livingston, and others began to bring out exceptionally high-quality, stereophonic, prerecorded tapes.

Our own laboratory produced several interesting stereophonic demonstration tapes called *Sound in the Round* for the Concertapes label. We put into these tapes four years of noncommercial research in stereophonic recording and playback.

Much of the material recording during this time was also given free of charge to various companies such as Ampex, Berlant, Pentron, and others interested in the promotion of the art of stereophonics.

- Ampex brought out its 612 Stereophonic tape phonograph system. The remarkable reception of this system and the number sold testifies to the public's interest.

The Ampex 612 system at first was considered by many to require a large expenditure for a new sound. The quality of sound along with the quality of Ampex equipment made it a wise

Why Fidelity?

By Michael Levin

NAME ME a regular program on television beside *The Hit Parade* that does anything approaching a proper audio balance for music.

To my faulty memory there is none, and this is truly a shame. For as has often been remarked, since the sound transmitted on television is carried by FM, there is no reason why it should not be of superlative quality.

Well, mebbe there are few reasons at that.

First of all, take the television receiver you have in your home. If it is like most made these days, it uses an inter-carrier circuit so that if you have the sharpest possible picture, you will have mushy audio and vice versa. Just check the fine tuning knob on your TV set and see if this isn't so.

SEVEN YEARS AGO, this was not true with a good television receiver. But now, the drive for economy in production has forced this circuitry on many major manufacturers.

Then there is the speaker—or rather what passes for speakers in most television sets. Time was many television sets had 4" speakers. Things have improved a little since then, though I saw an ad proudly boasting of "twin 5" speakers" just last week!

When I tried to get one TV company to put out at least a deluxe model with twin 8" speakers about three years ago, the company's head told me it was a large waste of money, that the cost

investment. In fact some high fidelity merchandisers, seeing the writing on the wall, pushed the system as a complete high fidelity system by adding a tuner and other complementary equipment.

Anyone seeking to buy a high fidelity system might consider the Ampex 612 system with the 620 speaker, amplifier, and enclosure combination.

- The V-M Corp. and others began to bring out lines of less expensive equipment which allow even the most limited budget a chance to have a stereophonic tape playback system. At the same time, RCA realizing the importance of prerecorded, stereophonic tape recordings, created a full-fledged tape division which has released 18 reels of symphonic classics, all in stereo.

The new RCA tape division is ready to put its "pop" material on to tape for stereophonic playback. Angel, Atlantic, and many of the other disc producers have been recording all their recent sessions in stereophonic sound and are ready to go.

RCA is producing its own stereophonic tape playback device; others such as Berlant, Pentron, Viking, Audiosphere/Livingston, have new models of stereophonic tape machines. Some companies—Motorola, Admiral, Magnavox, Zenith—have plans for the new stereophonic tape market now opening up in large style. This fall will be the beginning of the big push to stereophonic tapes and equipment. It is the one industry move designed to pep up lagging hi-fi sales.

We predict that stereophonically reproduced music soon will make today's hi-fi equipment a thing of the past.

wouldn't be worth it, that the public didn't care that much about good sound.

Ummmm.

Then of course there is the location of the speaker on most television sets—on the side, on the top, on the bottom, every place but facing front where it has to be if you are to have any chance of hearing high frequencies, which travel in straight lines.

FACED WITH all these equipment problems, you can see why the men involved in TV production, didn't feel the quality of music was of very great importance. There are more elements involved here, too, though.

Most TV studios are either converted theaters or spaces primarily designed for set handling or camera movement. The last element they are constructed to take is the acoustics of a large band. Most TV theaters huddle their orchestras off to one side. Most studios crowd them in one corner.

Result: getting an adequate balance is almost impossible. Very few of the setups have an adequate shell of any kind backing the band. Overtones and resonances just drift away into the milling throng. Even with close-miking, good reed presence just isn't heard, and even with echo baffles, no string section on TV ever sounds as it does in radio or on records.

Because of the terrible pressures of television production, very little time is normally allotted to music rehearsal with audio facilities. That is, once a program is in studio before cameras, the time is spent in whipping the video problems, not the relatively minor problems of balancing music. Even using only audio elements of the crew for balancing isn't practical since it would move video rehearsal that much further back from air time, causing cost and cast problems.

An additional hazard is the way in which audio engineers for TV shows are sometimes chosen.

BALANCING MUSIC is a very fine art which requires years to learn properly. Under the union setups of two of the major networks, audio engineer is one of the steps up from being a camera man. Therefore the man in charge of balancing music can be a man who has spent years as a good cameraman and is now confronted with aural instead of visual problems.

The result? Too often music is put on the air by men who simply are not qualified in the finer points of audio balance. This is not to say that there are not very fine audio men in the crews of all the networks. There are—but too often the caliber of engineering does not equal that of the radio networks before the advent of television.

Things are improving slowly. Music is better presented than it was a few years ago. But with mushy bass, shallow treble, and badly matched sections, the music you hear on TV has a long way to go before it can justify its FM transmission or even anything approaching the term "hi-fi."

Hit Parade has a better audio than most because Ray Scott, an ex-engineer, is a fanatic on the subject. But most TV programs simply don't care. The question is: do the audiences?

When sponsors get proof that they do, then the quality will improve—and not until then.

Classics

DOWN
BEAT

THE PIPE ORGAN, with its rich tonal hues, kaleidoscopic textures, and cataclysms of sound, can be magnificent in high fidelity, with powers to engulf a room and the persons in it. But outstanding recorded performances on the instrument are quite rare, mainly because there is a shortage in this country of impressive instruments and of great organ virtuosi.

The Westminster recordings of Carl Weinrich are enthusiastically recommended, while those of the technically brilliant E. Power Biggs and the soul-

ful Albert Schweitzer on Columbia are endorsed with some reservations. What the one has in abundance, the other seems to lack.

RCA Victor is developing Virgil Fox, organist of the Riverside church in New York City, but must find a more dynamic instrument for him than the Riverside organ. In Richard Ellsasser, MGM has found a virtuoso of splendid technique, verve, and sensitivity; but, so far as is known by this reviewer, Ellsasser has not recorded extensively, and he is yet to be heard on the Bach opuses, which still present an organist's greatest test.

Fox is put to the Bach test in a new Victor release not surprisingly titled *Virgil Fox Plays Bach* (Victor LM-1963), and he passes it with a profound

First Things First

New York—Not the least important opening night visitor expected for classical pianist Friedrich Gulda's Birdland debut as a jazzman was impresario Sol Hurok, who arranges Gulda's concert schedule. The night before, Erroll Garner's manager, impresario M. Glaser, was asked if she were going the next evening to hear Gulda.

"No," said M., "I'm going to see Hurok."

understanding of the Bach temperament.

The instrument is adequate and the playing sometimes muddy, but the reading generally is compassionate and moving. The selections include *Toccata and Fugue in D Minor*, *Prelude and Fugue in D, Arioso*, and several choral preludes, among them the beautiful *Sheepers, Awake!*

It is unfortunate that Ellsasser's proficiency and spirited style have best been displayed so far on Michael Carr's tunelessly trivial *Springtime Suite* (MGM E-3296), a bloodless vehicle that belongs more to the pops genre than the classical.

To make it doubly wasteful, the instrument used is the famous mammoth pipe organ of the John Hays Hammond museum in Gloucester, Mass. (not to be mistaken for any other organ named Hammond). Yet, despite the musical anemia of the "suite" and the banal liner notes that accompany it, the album is notable for Ellsasser's clean, vivacious technique and his instrument's opulence of sound.

Ellsasser is heard again on a two-volume collection of Mozart's *Sonatas for Organ and Orchestra*, but here he performs more as an integral part of the orchestra than as a soloist (MGM E-3363/4). It is an album of many excellences, not the least of which is Mozart's part.

Mozart, never famous for his organ works, wrote only the 17 organ pieces recorded in this set, which is surprising in view of his admitted enjoyment of the instrument. And those he did write, he wrote for functional reasons, using the organ to simulate voice parts in an age when human choruses were forbidden in cathedrals.

What is remarkable about the music is that the pieces actually are sonatas, not miniature concerti as they would seem to be. The organ is made to blend with strings along; with strings and two trumpets; with strings, two trumpets, two oboes, and tympani, and with other combinations of instruments.

Withal, Ellsasser, conductor Arthur Winograd, and the Hamburg Chamber orchestra effect such a close integration that the various instruments achieve the singularity of sound that characterizes the sonata. Lovers of Mozart will find this set a rewarding addition to their libraries.

Though it already has been reviewed in this column, Biggs' 14 versions of Bach's *Toccata in D Minor* deserves fresh mention here as one of the more unusual pipe organ LPs of recent issue (Columbia ML 5032). Performing the same piece of music on 14 of the world's finest organs, Biggs dramatizes the infinite variety of tone on the most heterogeneous of instruments. —les brown

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The Blindfold Test

(Trademark Reg. U.S. Pat. Off.)

Gillespie Really Digs Brownie, Thad

By Leonard Feather

STRANGELY ENOUGH, John Gillespie had never previously undertaken a *Blindfold Test* for *Down Beat*.

Since John is essentially not only a great trumpet player but the greatest living symbol of a whole phase of jazz history, the records in this new test, as you will see, were not limited to trumpet specialties but were designed to test his reaction to a variety of musical forms. He was given no information whatever, either before or during the test, about the records played.

The Records

1. **Session at Midnight. Blue Lou** (Capitol). Harry Edison, Murray McEachern, Benny Carter, trumpet fours; McEachern, alto solo; McEachern, Benny Carter, Willie Smith, alto fours; Jimmy Rowles, piano. Recorded 1956.

That's pretty good. Is that Billy Smith on alto? That must have been made about 1946 or something. Sounded like Benny Carter on both trumpet and alto. I haven't heard Benny play trumpet for such a long time, but that trumpet player did sound like him. I don't know who the other trumpet player was. The pianist is a pretty nice little stylist. I'm not sure about the two alto players . . . Very nice record, though; on the whole I'd give it 3½ stars.

2. **Clifford Brown. Joy Spring** (Pacific Jazz). Bob Gordon, baritone; Shelly Manne, drums; comp. Clifford Brown; arr. Jack Montrose.

The trumpeter must have been Clifford Brown . . . I don't know Don Byrd well enough to recognize his playing. The trumpet was superb; by far the best on the record. One thing wrong with that was that the drummer should have played some accents along with the rhythm—to punctuate it . . . This reminds me of something with Chano Pozo. The thing that was so amazing about him was that he could play rhythm and accents all at the same time. I think that's what this record needed.

The harmony was very nice, and the arrangement was very good—sounded a little like Quincy Jones. The baritone didn't do too much. I'll give it 3½ stars for the trumpet and writing.

3. **Jimmy Smith. You Get 'Cha** (Blue Note). Smith, organ; Thorne! Schwartz, guitar.

It must be that new boy, Jimmy Smith. Very good, but one thing, they didn't record his bass as well as could have been. It sounded like they didn't have a microphone near it, and you couldn't hear it walking. It was very quiet.

Something should be done about an organ. What he was playing was very good, but there's a sound inside an organ that comes when you hit a note—another note seems to mar the feeling of the first note and sounds loud. What



Dizzy Gillespie

is that? It isn't the same sound as when you hit a note on a trumpet or saxophone . . . What he was playing was terrific.

The guitar didn't seem like he was finishing his phrases . . . He must be a very young boy, because I know when I was younger, I would start playing something and right in the middle of the phrase I'd think of something else that might sound better. If that organ had sounded the way he was really playing it and if there had been a mike on the bass, I would rate it higher, but give it three stars.

4. **Modern Jazz Society. Sun Dance** (Norgran). Comp. John Lewis; J.J. Johnson, trombone; Aaron Sachs, clarinet; Lucky Thompson, tenor.

I didn't like the composition too much, but the solos were good. It sounded like they had a valve and a slide trombone. The composition didn't move me emotionally, and you have to try to combine emotionalism and technique. You shouldn't do something just for the sake of technicality; there should be some emotional impact.

I didn't care too much for the clarinet. The tenor slurred too much—I didn't like it. Lucky Thompson is the only tenor player who slurs that I like. Since I didn't like the composition, that will take off half, and we'll have to bring it up from scratch. Give it two stars.

5. **Nat Adderly. Watermelon** (EmArcy). Nat Adderly, cornet; Julian (Cannonball) Adderly, alto; Horace Silver, piano.

That was cute. When the alto and trumpet played together, it sounded like one horn. It was very good, but I don't know who it was on trumpet or even on alto. The pianist couldn't have been Wynton Kelly? I thought it was arranged nicely and they played it quite well. I like the alto all right, but I've heard Charlie Parker so much that

it's like something of him rubs off on other players.

I can't get too enthused over alto players now unless one comes along who really breaks away completely. Both Parker and Johnny Hodges are such great artists, and they don't sound alike. When Hodges plays something, you know it's the best it can be played, and it's the same with Parker. I'll give this 2½ stars.

6. **Teo Macero. Heart on My Sleeve** (Columbia). Macero, tenor; George Barrow, baritone; Orlando Girolamo, accordion.

In order to say what was wrong with that, I'd have to hear it four or five times. The baritone didn't sound like it had any connection with what the tenor was playing. Was it written down? I don't like the sound of that accordion playing in octaves. That didn't hang me. Is that what you call atonal music? Bobby Scott was talking about atonal music or free form, and I don't understand what it means. Every one thinks I know what atonal music is. They even ask me if I play atonal music, and I'm not hip to what they mean at all. This has no emotional message for me. No stars.

7. **Duke Ellington. Upper Manhattan Medical Group** (Bethlehem). Comp. and arr. Ellington; Willie Cook, trumpet; Harry Carney, baritone.

That Carney. He's something! He's been with the boss so long that he's like the grandfather of the baritone. Who was the trumpet player? He played very nicely. That must have been a Strayhorn arrangement—it reminds me of *Chelsea Bridge*. That will get four stars.

8. **George Handy. Pensive** ("X"). Comp. and arr. Handy; Dick Sherman, trumpet; Buddy Jones, bass.

The trumpet was very smooth. The writing reminds me of Lennie Tristano, but I haven't actually heard much of Tristano to recognize him. The bass player seemed to be playing wrong notes. I imagine this would be some more of that free form, or what do you call it—atonal? I'll give this 2½ stars.

9. **Chico Hamilton. Jonah** (Pacific Jazz). Hamilton, drums; Buddy Collette, clarinet.

I know who that could be, but I've never heard his group. It's from the west coast—Chico Hamilton. I haven't heard anyone who sounded like that. It's a very good group—I wonder if that is Chico? The clarinet was very nice. Give that four stars.

10. **Thad Jones. Little Girl Blue** (Blue Note). Jones, trumpet; Kenny Burrell, guitar; Oscar Pettiford, bass.

That was very beautiful. Very good trumpet, and guitar, and bass. Was it Clifford Brown? The tone was marvelous—reminds me of Freddie Webster, but it sounded like Clifford Brown. That's about the nearest to five stars you can get.

The Devil's Advocate

By Mason Sargent

New Books: The Philosophical Library (15 E. 40th St., New York City) is a publishing firm with a commendably wide range of interests (regardless of their commercial potential) and an obviously imaginative a&r man. Recommended from its recent lists are:

The Art of Melody (\$4.75, 266 pp.) by Arthur C. Edwards of UCLA, a book that may well change your way of listening and should certainly deepen your understanding of all musical experiences; *Talks with Great Composers* (\$2.75, 167 pp.) by Arthur M. Abell, a record of conversations by the author with Brahms, Puccini, Strauss, Humperdinck, Bruch, and Grieg that illuminates several aspects of the work of musical creation; *The Beethoven Encyclopedia* (\$6, 325 pp., double-columns) by Paul Nettl, a fantastically detailed collection of data on Beethoven's music and private life, and *Liszt* (\$7.50, 400 pp.) by Sacheverell Sitwell, an updated version of the skillful 1934 biography of the Orson Welles of music.

An excellent introduction to Mozart is *The Mozart Companion* (Oxford University Press, \$6.50, 397 pp.), an international collaboration by 11 Mozart scholars on that many aspects of Mozart with music examples, illustrations, a full index, and a key to the Koehler catalog as used in the essays. There are also book lists. An indispensable volume.

Of strong value not only to the student conductor and musician but also to the listener who likes to know as much as he can of what's going on—or should be going on—during a performance is Max Rudolf's *The Grammar of Conducting* (G. Schirmer, Inc., New York City, \$6, 350 pp.). Rudolf, currently conducting at the Met, has prepared an unusually clear analysis of the complex essentials of this art, an art that is still a mystery to many listeners but need be no more with this volume available.

The industrious Jacques Barzun has written an entertaining but often very debatable monologue on *Music in American Life* (Doubleday, \$2.75, 126 pp.). Unfortunately his vast ignorance of jazz is matched by his unabashed willingness to generalize insultingly and inaccurately about it. But the rest of the book is worth absorbing because his experience with other forms of music is more knowledgeable, and he treats music as part of its economic and sociological context.

An important new biography is *Sergei Rachmaninoff: A Lifetime in Music* (New York University Press, \$6.50, 464 pp.) by Sergei Bertensson and Jay Leyda who were responsible for the excellent *Mussorgsky Reader*. In addition to illuminating the rich multiple career of Rachmaninoff, the book also supplies additional perspective on the Russian and, later, the American musical scene during his long life. There are illustrations and a valuable appendix of his work on records compiled by Philip L. Miller.

The Viking Book of Ballads of the English Speaking World (The Viking

Press, \$4.95, 473 pp.), edited by Albert B. Friedman of Harvard, is a superbly selected anthology of British and American ballads ranging over many centuries and many ways of life and death. There are introductions to each ballad as well as an opening chapter that is an excellent, concise beginning guide to the subject. Also included are a bibliography and discography. The book is divided into 15 categories such as *Criminals' Goodnights*, *Pastourelles*, and *Songs of the Forecastle and Lumber Shanty*. Thoroughly recommended. On Elektra 12" LP 107, Cynthia Gooding sings 15 ballads, one from each section of the book, providing a graphic complement.

Voices on the Street and in the Country: As a vital corollary to the foregoing examples of more formal vocal expression through centuries and countries are these:

English Street Songs sung by A. L. Lloyd with concertina accompaniment by Alf Edwards (Riverside 12" RLP 12-614); *Irish Street Songs* with Patrick Galvin with banjo and guitar accompaniment by Al Jeffery (Riverside 12" RLP 12-613); *Welsh Songs* sung by the master, Thomas L. Thomas, with harp and piano (London 12" LP LL 1249); the incomparable perceptive and inventive *Charles Trenet: On the Road to the Riviera* in French vignettes of life that are just as penetratingly applicable in Boston or Bombay (Angel 12" LP 65023); a collection of songs concerning murder, drinking, and gambling from various areas, *Blood, Booze 'n Bones*, sung with appropriate relish by Ed McCurdy (Elektra 12" LP EKL-108).

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Weill, who' ago, is enjoy' present becau duction of his into German Opera. This last few seas lage theater i a lot more t bitter-sweet t overhauling o 18th century. of the least a ners of the e

ALMOST dance, whistl enjoyed Weill time in the 1 first appearan day. Perhaps moved by the of the 1943 Venus, Weill Speak Low. T tive tunes W Lady in the D of pieces he p mediately ide as the songs Group theater or the score adaptation of Cry, the Be emerged on t Stars (which sic but was d ute of one of pheric sounds,

The Johnny together with blers from La a suite of W for the Stage on an MGM r It's not a best one can s it preserves a its drab, thin

Barry Ulanov

I HAVE NO DOUBT that we have reached about as low an ebb in the writing and composing of popular songs in this country as can be reached.

Maybe that should be an occasion for rejoicing. Certainly it can't get any worse from now on, some of my friends say, because the present is blacker than black—the future can only be grayer. I'm afraid, however, that that sort of logic doesn't bring me much cheer.

I would suggest a much more practical way of reacting to the indigestible concoction of cloying molasses and sour pitch being served up by our songwriters: Turn it down, refuse it altogether; don't buy it if you're any kind of lover of music; don't sing it or play it if you're any kind of singer or instrumentalist. Enough of this horror.

MY FEELINGS ABOUT popular music are a little stronger than usual this month for the usual reasons—a heavy diet of the stuff on radio, television, records, and in clubs—and for an unusual one, too, a heavy listening experience to the music of Kurt Weill.

The first is self-explanatory. The second deserves a little amplification because possibly it points a way out from the miseries which afflict our music for the theater, motion pictures, night clubs, and hotel rooms.

Weill, who died a half-dozen years ago, is enjoying a revival of sorts at present because of the handsome production of his acrid musical adventure into German low life, *The Threepenny Opera*. This has been running these last few seasons at a Greenwich Village theater in New York City. There's a lot more to Weill's music than the bitter-sweet tidbits of that unjoyous overhauling of John Gay's ebullient 18th century *Beggar's Opera* into some of the least attractive masks and manners of the early 20th century.

ALMOST EVERYBODY who can dance, whistle, sing, hum, or play has enjoyed Weill's *September Song* some time in the 18 years since it made its first appearance in *Knickerbocker Holiday*. Perhaps as many again have been moved by the most distinguished song of the 1943 musical *One Touch of Venus*, Weill's and Ogden Nash's *Speak Low*. There are also the attractive tunes Weill wrote for the 1941 *Lady in the Dark* and a thick portfolio of pieces he penned for plays not immediately identifiable as musical, such as the songs for the 1936 Paul Green Group theater play, *Johnny Johnson*, or the score for Maxwell Anderson's adaptation of the Alan Paton novel, *Cry, the Beloved Country*, which emerged on the stage as *Lost in the Stars* (which had some fine Weill music but was deprived at the last minute of one of his best sets of atmospheric sounds, *Gold*).

The *Johnny Johnson* songs and *Gold*, together with the *Dance of the Tumblers* from *Lady in the Dark*, make up a suite of Weill tunes called *Music for the Stage*, which now is available on an MGM record.

It's not a well-arranged suite; the best one can say for the scoring is that it preserves a certain period flavor in its drab, thin, unswinging orchestra-

tion. But while it is preserving this touch of the past, it also is keeping alive the spirited *Gold* and the lovely ballads with which Weill illuminated the shadowy lines of protest of the Paul Green drama, the tunes named *The Song of the Goddess* and *The Song of the Guns*.

FOR THOSE REASONS I've enjoyed having the record to play over several times; and because there are touching melodies again and something more as well, I've been grateful to MGM for recording the same composer's so-called "school opera," *The Yeasayer*.

The Yeasayer was written a little more than a quarter of a century ago, with Bert Brecht, Weill's long-time collaborator. It is based upon a Japanese Noh play and has all the relentless tragic texture of the Japanese drama as well as a little added cynicism and sorrow contributed by the between-wars Germany which Brecht and Weill represent so accurately in their work together.

But it is soft where *The Threepenny Opera* is hard and filled with melody that moves along splendidly. It's a 10-number, one-act opera of very humble pretensions which absorbs the listener's attention—or at least this listener's—thoroughly. And in its humbleness it marks a marvelous way out for some of the substantial talents languishing in the alleys and backrooms of popular music and very close to extinction as a result of enforced idleness or slave labor.

WHAT WEILL DID in his school operas was to write music that could be sung—comfortably, in tune, and persuasively—by youngsters who would correspond in age to kids here in the upper grades of our elementary schools or the first of our high schools, and could be played just about as well by their contemporaries.

He didn't write down to them; let me assure you that an adult audience would find *The Yeasayer* more than mature enough. He did make excellent (Turn to Page 47)

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GENE AMMO piece jazz group. mon. Prestige.

ARISTOCRAT ty tunes and bass with

LOUIS ARMS Veteran jazzman for his work, and dates (including ity. Star sidem trombone, and

THE ARTON mental quintet AUSTRALIAN

Each member o schooled musician in jazz. Bethle

CHET BAKER polls, Baker's v with plenty of

TOMMY BAK violin, bass, and mood tunes

BEL-AIRE T vocal and inst piano, bass, and

THE BELL voices, clever impersonations.

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RIP (SHOWT tures tenor sax, and current hit

BIG THREE sparkle at piano diversity of mus

JIMMY BINK (ABC): Good vo Blues, rhythm, C

ART BLAKE GERS (SAC): T nence throughout most versatile

Blakey on drums are two reasons

ROSE BLAND and drums, they act, or lounge a

BLUE CHIPS complete comedy mental arrangement

BOBBY BOYD Rhythm and blue Tatler Records.

ROY BRILL dance trio with

DREX BROOM instrumentals, w

HAL BROWN entertaining voco ing leader Hal

and bass.

JIMMY BROW tunes and specia of this quartet.

MILT BUCKN organ in his ins

TEDDY BUCK left Kid Ory to 489 club, Los An

DICK BURGE Lots of comedy, trumpet, vibes.

GEORGE BUR boys and a girl and dance music

July 25, 1956

Want To Buy A Combo?

Are you looking for a cocktail unit? A jazz combo? A comedy group? Whether you are night club owner, hotel man, or supper club operator, the DOWN BEAT combo directory will help you select the group you want. This is the largest listing of cocktail units and combos in the country, but is not intended to be a complete roster, for there are more than 10,000 such groups working at present. However, we think you will find this to be a selected cross section of all types of units.

Explanation of booking office symbols: Associated Booking Corp. (ABC); Al Dvorin Agency (ADA); Artistry in Promotion (AIT); Consolidated Artists Corp. (CAC); Poster Agency (FA); Gale Agency (Gale); General Artists Corp. (GAC); Jazz Artists Management (JAM); McConkey Artists Corp. (MAC); Mercury Artists Corp. (Mercury); Music Corp. of America (MCA); Mutual Entertainment Agency, Inc. (MEA); National Orchestra Service (NOS); Philadelphia Entertainment Agency (PEA); Shaw Artists Corp. (SAC); Universal Attractions (UA); Willard Alexander (WA).

Copyright, 1956, Down Beat, Inc.

JULIAN (CANNONBALL) ADDERLY (ABC): Featuring Julian on alto with a jazz group that is getting lots of good publicity. EmArcy.

GENE AMMONS (Gale): Instrumental six-piece jazz group headed by tenor saxist Ammons. Prestige.

ARISTOCRATS OF RHYTHM (AIP): Novelty tunes and light comedy, featuring piano and bass with vocals.

LOUIS ARMSTRONG ALL-STARS (ABC): Veteran jazzman is known the world over for his work, and plays any and all types of dates (including ballrooms) with equal facility. Star sidemen include Trummy Young, trombone, and Edmond Hall, clarinet.

THE ARTONES (GAC): A vocal and instrumental quintet interspersed with light comedy.

AUSTRALIAN JAZZ QUINTET (ABC): Each member of this quintet is a thoroughly schooled musician presenting a unique sound in jazz. Bethlehem.

CHET BAKER (ABC): A winner of many polls, Baker's work with a horn is delicate with plenty of drive. Pacific Jazz.

TOMMY BAKER (MAC): Gypsy trio with violin, bass, and guitar. Are tops on nostalgic and mood tunes.

BEL-AIRE TRIO (Independent): All girl vocal and instrumental group, playing the piano, bass, and drums.

THE BELL BOYS (ABC): Three unusual voices, clever instrumentals, impressions and impersonations.

AL BELLETTO SEXTET (ABC): Group gets a big band sound, with men doubling. Primarily a jazz group, but also is fine for dancing. Four-way vocals also used. Capitol.

BETTY LOU AND ZOE (ABC): Clever instrumental and vocal entertainment from these two.

BETTZE & RAMON CHAUNKE (MAC): Tops in hotels and lounges, they play the accordion and organ, from classics to pops. **RIP (SHOWTIME) BEVINS (AIP):** Features tenor sax, bass, drums, vocals, calypso, and current hit tunes.

BIG THREE TRIO (MCA): The boys sparkle at piano, bass, and guitar, presenting diversity of music and novelties. Columbia.

JIMMY BINKLEY & THE BLUE NOTES (ABC): Good vocal and instrumental quartet. Blues, rhythm. Checker Records.

ART BLAKEY AND HIS JAZZ MESSENGERS (SAC): This group is gaining prominence throughout the country as one of the most versatile jazz groups in the business. Blakey on drums and Horace Silver on piano are two reasons why. Blue Note.

ROSE BLAND (MAC): A duo with organ and drums, they're booked as a floor show act, or lounge attraction.

BLUE CHIPS (ABC): A lively group with complete comedy material, vocal and instrumental arrangements.

BOBBY BOYD'S JAZZ BOMBERS (PEA): Rhythm and blues, vocal, and comedy quintet. Tattler Records.

ROY BRILL (MAC): A pantomime act and dance trio with drums, accordion, organ.

DREX BROOME TRIO (MAC): Vocal and instrumentals, with sax, drums, and piano.

HAL BROWN QUARTET (MCA): Highly-entertaining vocal instrumental group, featuring leader Hal Brown playing guitar, violin, and bass.

JIMMY BROWN (MAC): A variety of pop tunes and specialty numbers is the repertoire of this quartet.

MILT BUCKNER TRIO (SAC): Former Lionel Hampton pianist now plays Hammond organ in his instrumental jazz trio. Capitol.

TEDDY BUCKNER (Independent): Teddy left Kid Ory to form this unit. Has been at 400 club, Los Angeles, for past year.

DICK BURGESS THUNDERBIRDS (MAC): Lots of comedy, action with piano, sax, bass, trumpet, vibes.

GEORGE BURKE QUARTET (MAC): Three boys and a girl give out with special tunes, and dance music.

JACKIE CAIN & ROY KRAL (ABC): This handsome and talented duo doing smart nitery act. Both sing, with Roy doing the piano backing. ABC-Paramount.

JIMMY CALVIN (MAC): A quartet featuring harmony in a variety of vocals.

NORMAN CARLIN & THE ATOMI-KATS (MEA): Norm does record pantomime, plays sax and drums, while the Kats supply piano, bass, and vocals for dance and comedy.

LEN CARRIE AND HIS KRACKERJACKS (MCA): This act is suited to those who like their shows fast, funny, and noisy. Decca.

BARBARA CARROLL TRIO (ABC): A femme pianist with excellent arrangements, can hold her own in any room. Victor.

JOE CASTRO (ABC): A capable pianist encompassing a smooth transition from the classics to pop, to jazz.

CELL BLOCK 7 (Artist's Rep. of Texas): Zany Dixieland group. Columbia.

CELLAR DWELLERS (Independent): Six-piece Dixieland and jump band. Monitor.

CHAMACO (MAC): A society mambo attraction. RCA.

CHARLEY CHANEY (MEA): Charley is a pianist and comic who specializes in popular humor.

TEDDY CHARLES QUARTET (JAM): Modern jazz quartet, with Charles on vibes. Atlantic.

CHEERFUL EARFULS (MAC): Quintet (Mickey LaMorte—drums; Tony Sotirakis—sax; Jim Sotirakis—guitar, electric bass; Bill Caramante—piano; Jimmy Fry—trumpet).

Ever-moving group specializing in rock & roll, choreography, and jazz. Good dance tempos.

CHELLA & HER FELLAS (MEA): Chella handles combo drums, vocals and novelties, with Fellas playing piano, bass.

LOS CHICANOS QUINTET (MCA): Talented family group from Chile describe romantic & humorous tales of Latin life through songs, dancing, and interesting music.

THE CHUCKLES (ABC): Popular singing and instrumental trio. Label "X".

SVATA CIZA & THE INTERNATIONAL FIVE (ABC): Authentic Dixieland group.

DOROTHY CLARKE AND THE COLONY CLUB BOYS (MAC): An entertaining lounge trio, featuring Dorothy, with two boys, and drums, bass, and accordion.

COZY COLE (SAC): Star drummer Cole heads his own quintet of jazzmen. MGM.

HELEN COLE AND HER QUEENS OF SWING (MAC): A versatile all girl trio.

HANS & MADELINE COLLINS (MAC): A sophisticated couple using clever arrangements on the piano and voice.

THE CONLEYS (MEA): The trio give with songs and instrumentation: piano, vibraphone, electric guitar, and bass.

VICKI DARLIN (Independent, 5 W. 73rd St., New York): Pianist and singer from modern jazz to classic with a song repertoire of over 500 numbers.

DAUGHERTY AND FRASER (MAC): Featured as floor show act or lounge attraction. Top pantomime.

WILD BILL DAVIS (SAC): Organist Bill Davis plays in a swinging fashion much in the rhythm and blues vein. Epic.

MILES DAVIS (JAM): Jazz trumpeter whose instrumental combo is in the modern vein. Prestige.

NICKIE DAVIS (Skrepich): Modern jazz for easy listening, with piano, bass, drums, and female vocalist.

DIANNE DAWN (MAC): Three boys and a girl who make with comedy and dance music with vocals, drums, sax, bass, and accordion.

RUSTY DEDRICK (WA): Features Rusty on trumpet playing progressive jazz. Esoteric.

BUDDY DEFRANCO QUARTET (ABC): Clarinetist has won all major jazz polls for several years. Provides choice instrumental work, augmented by piano, bass, drums. Clef.

THE DELL TRIO (MCA): Popular singing group also on organ, accordion, and guitar. Columbia.

JACK DENETTE (MAC): This piano, bass, guitar trio also features vocals, comedy, lots of action. Lounges and hotels.

JOE DERISE (SAC): Joe sings and plays piano, others on bass, and drums. Bethlehem.

BILLY DEV-ROE AND THE DEVIL-AIRES (MEA): A new comedy discovery, Bill beats his drums, accompanied by piano and bass.

DICK & KIZ (MEA): Modern show with Dick playing electric piano and Kiz singing.

BILL DOGGETT COMBO (SAC): Starr Bill Doggett swings on the Hammond organ, always a favorite with jazz enthusiasts. King.

FATS DOMINO (SAC): Rhythm and blues sextet is one of biggest items on r&b circuit. Imperial.

THE DOZIER BOYS (ABC): Good instrumental, vocal quintet. Currently at Basil club, Kokomo, Ind.

CHARLES DRAKE (MAC): A society band including trumpet, sax, piano, drums. Play at leading hotels.

DUBONNET TRIO (MAC): Latin-American music along with subtle group and single comedy.

BILLY DUKE AND HIS DUKES (Suez-Rothbard): A vocal and instrumental quintette playing popular, rhythm and blues, and jazz. Sound.

DUKES OF DIXIELAND (ABC): Frank Assunto leads the group, six boys and a girl, Betty Owen, the duchess. This New Orleans Dixieland organization is on a return engagement at the Preview, Chicago.

THE DYNAMICS (MEA): Trio offers piano, sax, drums. Vocals and comedy by female member.

DYNATONES (MAC): An act in a quartet. Accordion, drums, sax, bass. Held over on every date.

VAL EDDY (MAC): Two boys on piano and bass; they're popular in the lounges.

ANN EDWARDS TRIO (MAC): Two boys and a girl, accordion doubling piano, drums, and string bass. Past engagements include Black Orchid, Chicago.

COZY EGGLESTON QUINTET (ABC): Four guys and a girl with a lot of personality.

DENNIS EHRICKE (MEA): Dennis plays Hammond organ, piano, and celeste, handling both pops and classics.

ROY ELDRIDGE (SAC): Veteran jazz trumpeter and a star of Jazz at the Philharmonic available both as a single and with own trio. Clef.

MARY ELLEN TRIO (MCA): Comedienne Mary Ellen is backed by two excellent musicians, a versatile group.

DON ELLIOTT (ABC): Billed as "Mr. Versatile," plays vibes, mellophone, trumpet, piano, and sings. One of the excellent jazz groups in the country. ABC-Paramount.

JIMMY ELLYN AND HIS SOCIETY BAND (MAC): At home in hotel, night club, or lounge. Many years as nation-wide band leader. Featured vocalist is Jeep Jensen.

HARRY EVANS (MAC): Organ and guitar duo in a highly listenable blend of tunes.

JACK EVERETT TRIO (MAC): Features a variety of tunes & dance music.

TAL FARLOW (WA): Has been a recent poll winner in several magazines. Heads group with Vinnie Burke on bass, Eddie Costa on piano and vibes. Norgran.

ART FARMER (Independent): Jazz trumpeter's five-piece unit also contains alto saxist Gigi Gryce. Prestige.

RUTH FIELD TRIO (MAC): Organ, drums, guitar, trumpet. A hotel-night club group currently with Pick chain.

HERBIE FIELDS (ABC): A versatile, entertaining jazz group that features sax and clarinet work of Fields and the vocals and guitar of sidekick Rudy Cafaro.

JACK FLINDT (MAC): A Society dance quartet and their organ, trumpet, sax, and drums.

FRANZ & HIS VIOLIN WITH CARL ZIMMERMAN ON PIANO (MEA): Strong in smart rooms and hotels.

FOUR FRESHMEN (GAC): Highly renowned for their tasteful arrangements, they combine their vocal talents with instrumental attractions. Capitol.

FOUR KATS & A KITTEN (MAC): A quintet that includes the famous Benson Bros. Comedy & instrumentals.

THE FRANTICS (MCA): They sing, dance, mime, play instruments, and can be as riotous as you want. Also will revert to the sweeter side if need be.

AL FRECHETTE (MAC): Man-wife team up on trumpet and organ, with light comedy.

BUD FREEMAN QUARTET (WA): Freeman's highly individualistic style draws jazz lovers wherever he is booked. Bethlehem.

CHARLIE GABRIEL (ACA): This group is booked as modern rock 'n' roll, also plays jazz.

THE GALLIONS & GINNY (MAC): An entertaining musical and vocal quartet.

FREDDIE GIBSON TRIO (MAC): Presenting the piano, guitar, bass, and drums.

(Continued)



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ERROLL GARNER TRIO (ABC): Humorous pianist whose different and individualistic approach to jazz has won him wide audience. Is a good bet for almost any jazz room, and also is a top concert attraction. Columbia.

STAN GETZ (SAC): Poll-winning tenor saxist leads a quintet that has worked steadily in most of the nation’s top jazz rooms. Clef.

TERRY GIBBS QUARTET (ABC): Driving vibist leads an instrumental quartet spotting the piano work of Terry Pollard, who also contributes to an exciting vibes duet with leader. EmArcy.

ELMER GILL TRIO (Independent, 408 Fischer Bldg., Seattle, Wash.): Al Larkins on bass and Al Turay’s guitar merge with Elmer’s piano in modern jazz.

THE GIOVANNIS (GAC): One richly endowed family make up this group to produce a highly unique act.

STOMP GORDON QUARTET (ABC): A go-man r&b group, with Stomp on piano. Mercury.

BILL GRASSICK (MAC): Presenting music for dancing and listening.

GREAT SCOTTY QUARTET (AIP): A rock ‘n’ roll group consisting of tenor sax, piano, bass, drums, & vocals.

CONLEY GRAVES TRIO (Belefan Enterprises, Hollywood, Calif.): Graves is an outstanding piano soloist, rounding out the group with bass and drums. Decca.

BUDDY GRECO (ABC): Popular singer-pianist formerly with Benny Goodman but now doing a single. Coral.

URBIE GREEN QUARTET (WA): Urbie Green is on trombone and is backed by piano, bass, and drums. A swinging group getting lots of attention. ABC-Paramount.

EMIL GREY COMMANDAIRES TRIO (MAC): Accordion, bass, and guitar, with lots of vocals and comedy.

DUKE GRONER (MAC): A rhythm combo with bass, guitar, and piano.

LENNY HAMBRO QUINTEt (WA): Featuring alto, trumpet, bass, piano, and drums. A highly styled jazz group. Columbia.

CHICO HAMILTON QUINTET (ABC): A veteran drummer of high standing. Chico with his new group achieves fresh and pleasing effects. Cello, flute. Pacific Jazz.

JOHNNY HAMLIN QUINTEt (MAC): Com-

mercial jazz five some with seven instrumental doubles. Victor.

LEE HARLAN (MAC): Musical duo present organ, bass, vocals.

THE HARRISONS (MAC): Two with music for dancing and listening. Gert plays organ; Neil is featured on sax, clarinet, drums, vocal.

TOM HARVEY TRIO (MAC): Sax, piano, drums, and vocals, featuring jazz.

DON HAVEN & THE HI FIVE (ABC): Rated as one of the finest musical vocal groups around. Capitol.

HAMPTON HAWES TRIO (SAC): A very exciting jazz group head-lining Hamp on piano. Contemporary.

JOE HAZDRA TUNE CRIERS (MAC): Much comedy and good music.

HANK HAZLETT TRIO (ABC): Instrumental, vocals.

LENNY HERMAN (ABC): Billed as “The Biggest Little Band in the Land,” combo features sweet music, standards and makes a point of playing requests. Hammond organ highlights the combo that can be heard in top hotel rooms and lounges. Coral.

HIAWATHA & HIS MUSICAL TRIBE (ABC): Formerly Stomp Gordon’s tenor on Decca and Mercury records, now with his own quartet. Rock and roll rhythms.

JOE HOLIDAY (Gale): Alto saxist heads instrumental jazz group. Prestige.

LYNN HOPE (SAC): Beturbaled tenor saxist leads a strongly rhythmic sextet. Aladdin.

WILSON HUMBER (Mac): A duo featuring boy and girl in piano and vocals.

RED INGLE & HIS UN-NATURAL SEVEN (MCA): High-lighting the comedy and musical talents of Don Ingle and the Musical Zanies. Capitol.

DON ISIDRO LATIN TRIO (Charlie Sprouse Arnold Agcy.): Although they feature latin music, they also play jazz and old pop standards.

CALVIN JACKSON QUARTET (ABC): An entertaining group with a unique modern jazz sound. RCA-Victor.

NADINE JANSEN (MAC): The two boys and girl were featured with Horace Heidt two years. Piano, trumpet, bass, drums.

JOE JAROS (Independent): Always a popular dance attraction wherever they are booked. Olympia.

JO ANN JORDAN TRIO (MEA): Merry Canadian crew sailed to U. S. via piano, bass, bongo drums, and vocals.

JACKIE JUMPER’S JUMPIN’ JACKS (PEA): Instrumental go-go-go group that also employs vocals and comedy, plays for dancing. Tattler Records.

ALEX KALLAO (ABC): A young pianist from Detroit, Alex plays progressive and modern jazz. RCA-Victor.

BEN KAY AND SHERRY BARLOW (MEA): Ben on organ, accordion, and piano; Sherry playing piano and combo drums. Good vocals and personality.

EDDIE KAYE TRIO (MAC): Two boys on piano and bass; they’re popular in the lounges.

GEORGE KAY (MAC): An action trio with drums, vibes, bass, vocals, and comedy.

KING’S IV (MCA): Four fellows who display tasteful musicianship and versatile abilities. Coral.

CLAUDE KELLY TRIO (MEA): Claude plays sax and combo drums; others on piano, bass. Clever vocals and novelties.

BILL KELSEY TRIO (MEA): The bass-playing leader of the comedy group is assisted by sax, clarinet, drums, accordion.

KERRY PIPERS (PEA): Instrumental, vocal, comedy quintet that also specializes in playing for dances. Tattler Records.

KING & SYLVA (MEA): Roy King plays piano and Gil Sylva accompanies with bass. Vocals and comedy.

THE KINGS AND QUEENS (MAC): Two boys and two girls make up this quartet. Sax, bass, piano, drums, vocals.

RONNIE KOLE TRIO (MAC): Ronnie features one of the few stand-up accordions plus piano, celeste, bass, guitars, sax, clarinet, flute, drums. Anything from classics to bop. KRUPA QUARTET (ABC): Pieri drummer is a top jazz draw. Clef.

JOHNNY LAMONTE & THE LEASE-BREAKERS (ABC): Zany comedy trio. Lamonte, formerly with Spike Jones, injects this humor into the act.

SONNY LAND TRIO (MAC): Accordion, bass, drums, and trumpet, and a capable group produce unusual arrangements.

DAVE LAWRENCE (Independent, 635 Al-lengrove St., Philadelphia, Pa.): Instrumental-vocal five-piece combo playing clubs and dances in Pennsylvania, New Jersey, and Maryland.

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CAROLYN
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dancing and
CHUCK
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DON LEW
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**A NEW
DRUM
HEAD**

LEAKE TWINS COMBO (ABC): Entertaining musical and vocal quartet.

CAROLYN LEE (MAC): Four way vocals, piano, bass, guitar, drums, violin. Tops in dancing and entertainment.

CHUCK LEONARD QUARTET (ABC): Quartet specializing in comic vocals, instrumentals. Also dance music.

PHIL LEVANSON TRIO (MAC): The group make music with piano, viola, and drums.

DON LEWIS (MAC): Quartet, with dynamic song-styling.

JOHNNY LEWIS TRIO (MCA): Exceptional dinner music, soft & sweet, also include Latin dance routines.

ED LIBATORE (MAC): Boy-girl lounge attraction with special vocal arrangements.

LITTLE EIRNIE AND THE FOUR HORSEMEN (MAC): They do their galloping on accordion, sax, bass, and drums.

LOS CHICANOS QUINTET (MCA): Imported South American group effervescent in Latin style; boys and girls sing and dance plus piano, guitar, accordion, flute, bongos.

BOB & OLYMPIA LLOYD (MCA): They play the organ, two pianos, celesta, Latin drums, and both sing. Are greeted with warm enthusiasm wherever they appear.

JOE LOCO (ABC): A well established Latin American rhythm-type band, Columbia.

RAY LUCKEY (MAC): Two boys and a girl doubling on piano, bass, drums, trumpet, and vocals.

RAY LUCKEY TRIO (MAC): Three boys playing accordion, bass, guitar, plus singing and comedy. Hotel and lounge act.

JOE MAIZE AND HIS CORDSMEN (MCA): Musical clowns play steel guitars and spoof songs.

EDDIE MAKINS TRIO (Dick Stevens): A musical and comedy group with standard and popular tunes.

SAX MALLARD QUARTET (MEA): Sax was with Duke Ellington. Now he and his red unit play clubs.

RUBEN MALOYAN TRIO (AIP): An easy-swinging jazz trio with piano, bass, and drums.

DICK MARI & THE BLUE-NOTES (ABC): Highly styled musical trio.

DICK MARTIN AND BOB HUGHES (MAC): Billed as "America's Most Fabulous Entertaining Team," Martin and Hughes combine to present romantic hit tunes of the day (Hughes sings them) and Broadway show tunes (Martin sings and plays piano).

SIPIC MARTIN TRIO (MEA): The members play piano, drums; Sipic blows fine sax.

MARIAN McPARTLAND TRIO (ABC): Femme pianist has excellent jazz trio that also slips easily into spots like NYC's Embers. Instrumentals only. Capitol.

MARY ELLEN TRIO (MCA): Comedy and songs by Mary backed by Frank on accordion and Don handling bass.

THE MASCOTS (MCA): Formerly called "The Four Guys," consist of four talented fellows who produce harmonious music and top comedy.

VIRGIL MASON (ABC): Good hotel-type four-piece band.

FREDDIE MASTERS SEXTET (MCA): They play Dixieland, do comedy, sing, play sweet, and do impressions. A versatile group.

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND (ABC): Strictly Dixie. Cadence.

FRANK MAYO'S NEW YORKERS (PEA): Vocal and instrumental quintet.

JOHNNIE MCCORMICK (MCA): McCormick leader of this quintet plays trumpet and valve trombone. Female vocalist is Bobbie Boyle.

MEL-DON DUO (MAC): These boys play organ, guitar, and sing. Their specialty is lounges and dance rooms.

MICHELINE & HER MERRY MEN (MAC): An outstanding trio presenting an exciting show of instrumentals and vocals.

AMOS MILBURN (RAC): Plays the piano and sings in a tempo that is bright and modern with a folk-song quality. Aladdin.

MIL-COMBO (GAC): They work with a piano, electric guitar, and bass to produce jazz in the progressive vein. Capitol.

KENNY MILES QUARTET (Independent): Features guitar, piano, vibes, and bass.

CHARLIE MINGUS JAZZ WORKSHOP QUINTET (WA): This is one of the most adventuresome jazz groups around presenting many of Charlie's own compositions. Atlantic and Debut.

MODERN JAZZ QUARTET (JAM): Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass, are mainstays of this quiet, intricate unit that was named world's top jazz combo in last year's DOWN BEAT Jazz Critics Poll. Atlantic.

LES MODES QUINTET (WA): Charlie Rouse on tenor, Julius Watkins on French horn; a modern, swinging, unit. Dawn.

WAYNE MUIR (MAC): Dance band, practically a fixture at the Congress hotel in Chicago.

GERRY MULLIGAN (ABC): Baritone saxist and arranger, Gerry has become a symbol of the attention jazz has been receiving. EmArcy.

JAMES MOODY (Universal): Alto man

Moody has large following of fans for his seven-piece, Prestige.

EDDIE MORISEY TRIO (MEA): Eddie on sax, clarinet, and bass leads his effervescent, youthful group who blend their voices, plays accordion, piano, and drums, providing danceable rhythm.

JERRY MURAD'S HARMONICATS (MEA): Murad is the organizer, and leader of the famous group, while Al Flore and Don Les round out the trio. Mercury.

NANCY LEE AND THE FANDANGO THREE (MAC): They play the piano, drums, sax, bass with 10 doubles, four way vocals. Lounge or dance act.

THE STAN NELSON TRIO (MCA): Versatile young vocal and instrumental group. Leader plays piano and sings, other two contribute vocals and instrumentals.

PHINEAS NEWBORN JR. (WA): Has been heralded as "the greatest pianist to come along since Art Tatum." He's backed by brother Calvin on guitar, plus bass and drums. Atlantic.

RED NICHOLS AND HIS FIVE PENNIES (Independent): Red is an outstanding jazz figure and a veteran cornetist. Unit includes trombone, clarinet, piano, drums, bass, sax. Distinctive jazz for dancing and listening. Capitol.

JOHNNY NOUBARIAN TRIO (AIP): Instrumental and comedy routines.

NOTE-A-BELLES (ABC): Four attractive girls who competently vocalize.

O'BRIEN AND EVANS (MAC): Organ and guitar with doubles on celeste and piano. Vocals by Mary O'Brien.

THE ORIGINAL THREE (MCA): The trio sings ballads, semiclassics, mambos, novelties, with bass, congos, bongos.

KID ORY AND HIS CREOLE JAZZ BAND (MCA): An all-time great jazz performer of the old school, Kid Ory is still able to captivate audiences with his New Orleans style. Good Time Jazz.

TIM PASMA (Independent): A rhythm and blues and progressive jazz group. American Recording Co.

LES PAUL & MARY FORD (GAC): Known the world over for their "new sound," they feature the work of two guitars and Mary vocalizing. Capitol.

BERNARD PEIFFER (SAC): An exciting modern jazz trio with Peiffer on piano. EmArcy.

PENTHOUSE FOUR (MAC): The group do nicely on accordion, guitar, sax, bass, with four way vocals.



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THE TYRONES (GAC): A rock 'n' roll vocal and instrumental group. Wing.

THE VAGABONDS (MCA): This group is billed as "America's Daffiest, Laughtiest Swing Quartet," and they are usually held-over as a result of packing the house.

VAL-AIRES (MAC): A girl and two boys who play lounges with piano, accordion, bass, and vocals.

THE WAGNERS AND THEIR MUSIC (Independent): Instrumentation is Hammond organ and piano, with added drums for rhythm.

STAN WALKER TRIO (MAC): This dance group a good bet for clubs, hotels, Organ, drums, piano.

GEORGE WALLINGTON TRIO (SAC): Pianist heads modern jazz trio that includes bass and drums.

JACK WEDELL (MAC): A capable trio of two boys and a girl on piano, bass, and guitar.

THE WESTERN CAPERS (MAC): A top flight western and popular quartet who feature Paulette Marshall, a Godfrey Talent Scout winner.

WHISPERING WINDS (MEA): Winds blow sax, play accordion, drums, bass. Harmonize and do comedy as well.

BOB WHITE TRIO (MAC): Bob plays piano and trumpet, other boy and girl on guitar, vibes, bass, drum. Featured as floor show act and in lounges. Dance routines by meri-Ellen.

PAUL WILLIAMS & HIS ORK (SAC): A "little" orchestra, they play a smooth dance-tempo. Savoy.

TEDDY WILSON TRIO (ABC): A good trio for any jazz room. Teddy features the redoubtable Jo Jones on drums. Verve.

BETTY WINTON QUARTET (AIP): Along with good individual vocals and four-part harmony, this group includes impersonations and special material.

THE MARY WOOD TRIO (MCA): This instrumental trio concentrates on piano, violin, and guitar, offering musical varieties including gypsy and jazz.

Barry Ulanov

(Jumped from Page 41)

use of some of the colors and a little of the beat of jazz to give his children's performances added zest. As a matter of fact, such jazz as appears in this 1930 opera is a great deal less dated than the early *The Threepenny Opera* (1928) or the late *Lost in the Stars* (1955).

It's the kind of writing that invites imitation and adaptation. It's the kind of thinking that should go into the preparation of music for American schools and American radio and TV and American jazz festivals. It makes both musical and financial sense. What more can anybody with a respect for popular culture and a taste for box office ask for?

Pianist At Storyville Gets Paris Scholarship

Boston—Harvard sophomore Joseph Raposo, 19, of Fall River, Mass., was awarded the music scholarship to the Fontainebleau School of Fine Arts in Paris by the institution's alumni in this country.

Raposo, alternate pianist at Storyville since last fall, has been studying music since he was 5 and has been a pupil of Ellis Larkins. His interest in jazz was an important factor in the scholarship award.

Andre Persiany Here

New York—French pianist-arranger Andre Persiany has arrived for a stay of several months in America. Persiany, who was heard on part of Angel's recent *French Toast* LP, at presstime was readying a big band session for the label.

July 25, 1956

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Strictly Ad Lib

(Jumped from Page 7)

RECORDS, RADIO, TV: Vik will release a Gisele MacKenzie album in the fall . . . All new MGM 12" LPs are receiving a special treatment said to effectively eliminate the possibility of their attracting dust by static electricity . . . Wild Bill Davis signed with Imperial . . . Bobby Shad of EmArcy-Wing-Mercury signed Sister Rosetta Tharpe. Her former partner, Marie Knight, is also under contract to Wing . . . Bethlehem signed George Kirby, Don Fagerquist, and Sallie Blair . . . The label's mammoth three-12" LPs Porgy and Bess is due for mid-August release . . . Jack Webb planning to do several hour or hour-and-a-half shows based on Pete Kelly's Blues which Webb will direct but not play in . . . Paul Whiteman's scheduled summer series was canceled.

Chicago

JAZZ, CHICAGO - STYLE: Woody Herman's Herd is current at the Blue Note until July 25, when Connie Boswell, the latest Art Hodes combo, and Hamp Hawes take over. Stan Kenton makes a quick one-week return Aug. 8, Les Brown comes in for a single on Aug. 15, and Duke Ellington moves in for a fortnight on Aug. 22 . . . The Modern Jazz room has Chico Hamilton through July 25, when Don Elliott opens. The Australian Jazz Quintet is set for Aug. 1, and the combos of Miles Davis, Stan Getz, and the Adderly Bros. are all penciled in for future dates . . . Billy Taylor is at the London House on a repeat engagement, with Teddy Wilson set to follow on Aug. 8.

Pianist Ronnell Bright left the Johnnie Pate trio to try his luck in New York. So Pate is re-forming completely, using guitarist Wilbur Wayne and pianist Floyd Morris in his Monday and Tuesday night London House trio . . . Dixie clarinetist Johnny Lane is back from Florida and working at the Harlem Lodge, 3818 S. Harlem. With him are trumpeter Del Lincoln, trombonist Marty Nichols, pianist Mel Grant, and drummer Dale Parman . . . Excellent young singer Marilyn McCormick has joined the Eddie Baker trio at the Offbeat room . . . Organist Les Strand recorded a Gershwin album for Fantasy.

Tony Scott's group is at the Brass Rail through mid-August . . . Singer Peggy Taft plays occasional nights at the Cloister Inn subbing for Lurlean Hunter, who is answering out-of-town bookings for the first time in years. The swinging Pat Moran quartet is co-featured . . . Dave Brubeck and Louis Armstrong, for the second year, were tapped for concerts at Ravinia Park, normally a longhair showcase . . . Pianist-singer Carole Simpson works between sets at the Modern Jazz room . . . Phyllis Branch continues at Max Miller's Scene, singing jazz style.

ADDED NOTES: Cloister Inn owners are negotiating at deadline to buy the Black Orchid. Show policy, say the prospective purchasers, would be chic as it was when the room started nearly four years ago . . . Ex-Godfrey singer Frank Parker begins his first Chez



Sideman

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—NAT HENTOFF, *Down Beat*

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Down Beat

July 25, 195

Parce date on July 12. Martin & Lewis are booked to follow on July 16, but new reports concerning another breakup of the act may necessitate a change at the wire. Tentatively set for fall appearances are Louis Armstrong, Tony Bennett, the McGuire Sisters, Patti Page, and Dinah Shore . . . Big Bill Broonzy has an August date at the Gate of Horn . . . Fraternity is releasing Dan Belloc's first album this month.

Hollywood

THE JAZZ BEAT: Local jazzmen agree Art Pepper never sounded better since his return to the scene . . . Johnny Mandel is writing the music for the reunited Andrews Sisters' new act . . . John Bennett, long-time op of the Haig, has sold the noted jazz spot, but hip policy will continue.

NITERY NOTES: Zardi's doing big biz with doubleheader of Stan Getz and Erroll Garner, who is in for an extra week . . . Jazz City laid the red carpet for Chet Baker, who's playing his first home town g'g in nearly a year . . . Teddy Buckner Dixie bard, at the 400 club, may swap with Wilbur de Paris band for a date at Jimmy Ryan's in New York in the near future . . . Each member of Howard Rumsey's Lighthouse All-Stars records under his own name when not wailing at the beach spot . . . Sir Charles Thompson has Herman Mitchell, guitar, and Dave Bryant, bass in trio at the Club Cosmo . . . Bobby Short opened at the Castle Restaurant June 29 . . . Ditto for lush thrush April Ames at the Crescendo . . . Jack Millman quintet continues at the Haig with Lin Halliday, tencer, and Bob Friedman, piano . . . Shelly Mannes Men, with Russ Freeman and Charlie Mariano, are swinging in their old berth at the Tiffany . . . Luis Arcaraz has brought the rocking Latin beat back into the Palladium. Report here has Claude Gordon band going in there soon . . . The Moroccan, which started out with a jazz policy, has resorted to musical comedy.

WAXED NOTES: The Sabres, vocal-instrumental trio, are cutting an album for Victor . . . Buddy deFranco is cutting a big band album for Verve . . . Norman Granz will issue no more singles on Clef and Norgran, just jazz albums . . . Paul Nero is releasing a limited edition of 5,000 albums of the sounds recorded binaurally at recent concert which featured many of the top west coast jazzmen . . . Wynton Kelly will record an album for Jazz: West before returning east with Dinah Washington . . . Contemporary's Duane Tatro album, *Jazz for Moderns*, is stirring quite a lot of comment here.

ADDED NOTES: Drummer Frank Hudec, formerly with the Mary Kaye trio, has been working with June Christy here . . . Johnny Lucas and His Blueblowers are mashing through the northwest territory . . . An all-Gershwin evening will be held July 15 in the Burbank Starlight bowl with pianist Harry Sukman and the Burbank Symphony ork.

TAILGATE: Art Linkletter asked a woman contestant on a recent quiz show: "What is the Voice of America?" Without batting an eye the lady replied: "Frank Sinatra."

—tymn

(Continued on Page 52)

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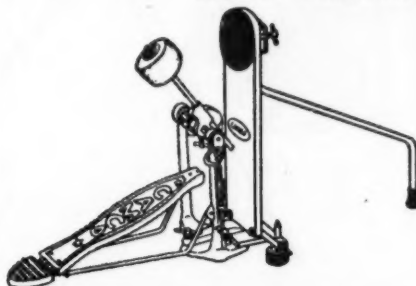
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San Francisco

Erroll Garner's week at the Black Hawk, his first date since the cab accident that caused a concussion, was capacity every night, with a jammed house on the weekend that came close to setting a house record. Denzil Best and Eddie Calhoun are still with the trio as drummer and bassist. Vido Musso did a week following Erroll . . . Fack's opened up its new club on Bush St. with a press party for Mel Torme in mid-June . . . Dick Contino played Bimbo's 365 Club in June.

Johnny Mathis, fresh from successes

in New York, returned to the Fallen Angel in July for three weeks . . . Cal Tjader prevued his new group at the Palace Corner June 28 with a six-week contract. Tjader's line-up is Bruce Paulson, piano; Jesse Cooley (a Sacramento lad), drums; Jerry Goode, bass; Louis Kant, conga drum . . . Pops Foster and Henry Goodwin joined Earl Hines band at the Hangover c'ub on bass and trumpet . . . Duke Ellington and Hines were the first two guests on Bob Scobey's KRON-TV show. Scobey opened his own club, Storyville, June 22 on the site of the old Zanziree.

Brew Moore opened at the Cellar

with a sort of post-workday jazz session nightly from 6 to 8 p.m. . . . Harry Edison and Red Callender played a one-niter with the Nelson Riddle band at Stamford in June . . . Nat Cole due at the Fairmont Aug. 25 . . . Stan Kenton due at the Macumba in October and Count Basie a bit later . . . Turk Murphy opened the first week of July at the Tin Angel with Bob Helm on clarinet, Don Ewell, piano, and Dick Lammi, banjo.

—ralph j. gleason

Miami

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July 25, 19

Down Beat

of Al Cohn arrangements, played a series of weekend dance concerts at Interama ballroom in June. Now Jerry, who plays piano and trumpet, is in the Black Orchid room with his jazz quintet, consisting of Barry Poger, alto; Dennis (the Menace) Brault, baritone; Herbie Knapp, bass; Vickie George, drums and vocals . . . Harry (the Hipster) Gibson moved his "Hipster's Hideaway" out of the Parisian lounge, where Preacher Rollo and his Five Saints are still holding forth with two-beat sounds. It must be catching, though—Harry took a five-piece Dixie outfit into his new "Hideaway" on the 79th St. causeway. At Vanity Fair, Peggy Lloyd, whose Decca album is soon to be released, packs a well-turned wallop with her full-voiced blues singing . . . Joe Mooney switched bassists in his Grate Steak House. New face on the big fiddle belongs to Ohioan Gene Hoover . . . Ex-Kenton guitarist Arne Barnett and his six-piece band have been re-signed through Nov. 1 in the Aladdin room of the Algiers hotel . . . At the Onyx room of the Coral bar, Herbie Brock's piano is still winning friends and influencing musicians . . . Filling the Fontainebleau's huge La Ronde room is Sarah Vaughan, who'll be making with the silken sounds till July 17, when Tony Bennett takes over. Mindy Carson moves in on the 24th.

—June Garrett

Cleveland

Cool sounds continue at the Cotton club. Following Anita O'Day was the Modern Jazz quartet. Dizzy Gillespie is to check in July 2. Jeri Southern, too long absent from these parts, plays and sings starting July 9, and Ella Fitzgerald is inked for the week of July 16 . . . At the Loop, Gene Krupa was on the stand for the 4th of July . . . Ruth Price is current at Kornman's Back room, aided by the sleek sound of Dick Mone on piano . . . Wexler's Theatrical grill has the Ellie Frankel trio and Cy Coleman. Coleman will remain through July.

—m. k. mangan

Montreal

Teddi King, Al Hibbler, and Maurice Rocco came into the El Morocco in that order during June. Maury Kaye's house unit exits the El for the summer and heads for the Castle des Monts in Ste. Agathe in the Laurentian mountain resort area. Jeri Southern and Bill Kenny are booked at the El in November . . . Lord Caresser has been held over at the Venus de Milo room . . . the Tune-Up Boys are at the Faisan Bleu . . . Nellie Luther was at the Mocambo for a recent stay . . . LeRoy Mason's r&b group is currently at the Lion D'Or.

—henry f. whiston

Torme To England

New York — Mel Torme has been booked for a British tour beginning July 23. He will play at least seven music hall dates in addition to Sunday concerts and TV shots. His last announced engagement is a week in New-castle starting Sept. 3, but he is likely to play other dates beyond Sept. 10.

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FilmLand Up Beat

DOWN BEAT

By Hal Holly

A FEW NOTES ON ONE of the most successful jobs of movie scoring to date: It's **George Duning's** score for *Picnic*, which, not exactly by sheer coincidence, was also the 1955 winner in the *Down Beat* movie music poll in the "best score" division, though at the time no one expected it to make as much news as it has.

The oddity has been the association between Duning's principal theme, now designated as the *Picnic* love theme, and the old **Hudson-De Lange** standard *Moonglow*, an association which moved the Mills Music Co. to call in lawyers. Duning denies that he originally wrote the theme with the intention of basing it on the *Moonglow* harmonic structure, as generally believed. His own account:

"I did that theme along with others, sketching them out, long before the picture was completed—well over a year ago—with no idea of combining it with *Moonglow*. *Moonglow* came in because it was used as incidental music in the original stage version of *Picnic*. When we came to this sequence in the final scoring, **Morris Stoloff** (Columbia music director) thought of superimposing the *Picnic* love theme over the sequence where the *Moonglow* record is played. I discovered it was possible to adapt it that way as a counterpoint melody. But it was not written originally with that intention in mind.

"My original theme will not, by any adaptation, actually fit with *Moonglow* in its entirety. The bridge that was added to turn it into pop song form, to **Steve Allen's** lyrics, came later. Anyway, the fact that in one form or another—there are about three big record versions (Columbia Studio Orchestra on Decca, **George Cates**, and the **McGuire Sisters** on Coral)—it has been on or at the top of all the so-called top 10 lists for several weeks has been a wonderful thing for the picture, and naturally I'm very pleased."

Another point of interest is that the *Moonglow* track heard in the film's soundtrack was dubbed from a phonograph record made years ago by **Stan Wrightsman**, piano; **Nick Fatool**, drums; **Phil Stephens**, bass, and **George Van Eps**, guitar. It was one of **Neely Plumb's** Rhythm Records, put out as an accompaniment record for students to improve to.

ON AND OFF THE BEAT: One of the very rare times a studio publicity department ever put out a word on the use of a ghost singer was the release by 20th Century-Fox, without prodding, of news that **Marni Nixon** does most—not quite all—of the singing for **Deborah Kerr** in the upcoming film version of **Rodgers and Hammerstein's** *The King and I*. Strangely enough, Capitol's soundtrack album from the picture carries no mention of Marni, who does six of Deborah's songs in entirety and portions of the others.

Cole Porter (*High Society* songs), never too fond of the movies, returns to MGM to do another picture for producer **Sol C. Siegel**. . . And ditto **Bing Crosby**, who has always liked the movies, and who laughs off those retirement rumors by announcing that he, too, will do another picture at MGM for Siegel, a nonsinging role in *The Man on Fire*. Bing, still going strong at 53, is now a free agent with no contractual ties, recording or filmwise. . . **Nelson Riddle**, who did the underscore for **Frank Sinatra's** next, *Johnny Concho*, also a straight acting role for Frank, will go to New York with him as conductor for his August theater dates plugging the picture. And Cap is putting out an album on Riddle's *Johnny Concho* themes. . . **Guy Mitchell** will be heard in a song backing main title to forthcoming *Allied Artists' Song of the Guas* (**Russ Tamblyn**, **Gloria Talbott**). . . **Perry Como** draws a similar unseen main title stint in MGM's *Somebody Up There Likes Me*, the **Rocky Graziano** biofilm. . . In a newspaper office sequence for *RKO's While the Big City Sleeps*, composer **Herschel Gilbert** has done an underscore combining orchestra instruments with the sound of typewriters. E-flat or B-flat typewriters?

Radio And Video

By Jack Mabley

FOR YEARS I HAVE BEEN FASCINATED by the puzzle of what is going to happen to television in 10 years, in 20 years. At the rate that TV roars through material and talent, what will they have left to keep that huge audience coming back to the set night after night?



Mabley

The answer has been there all the time, so obvious nobody thought of it. **Bobby Clark**, the comic, finally came up with it. Television will burn itself out. It will disappear as we know it now. Eventually TV will become an instrument for counting freight cars and replacing police dogs in factories at night.

Grasping Clark's pessimistic outlook is not entirely unrelated to our viewing activities lately. We have never discussed a spectacular at length in this space.

I want to preface the essay with a reminder that we have written kindly about many shows. We liked, in whole or part, **Jack Benny**, **Sid Caesar**, the **Johnny Carson Show**, **Perry Como's** program, **Ozzie and Harriet**, and even some aspects of **Lawrence Welk**. Incidentally, Caesar did a take-off on the Welk show a few weeks ago. It was one of the funniest 10 minutes I've ever seen on television.

NOW FOR THIS SPECTACULAR—the Sunday spectacular, or *The Road to Hollywood*. **Bob Hope** was the star, plugging a movie, and **Steve Allen** was emcee, plugging his new TV show, a book he wrote, and some records.

This came from Hollywood and lasted 90 minutes. Five female singers had roles—**Dorothy Lamour**, **Betty Grable**, **Jane Russell**, **Marilyn Maxwell**, and **Pearl Bailey**. Among them they sang eight songs. But one of the five did not sing. Who? **Pearl Bailey**, who else? This is Hollywood.

The entire 90 minutes was an advertisement for Hope's new film, interspersed with some mention of the victims who picked up the tab for the production, the sponsors. The fact is I found the most entertaining segment of the whole business was a commercial for **Skol**, which had the most tasteful music, the best dancing, and three dolls named **Marilyn**, **Carolyn**, and **Gwendolyn** who made those movie stars look beefy.

HOPE ROMPED THROUGH an interminable round of sketches of the kind with which he has belabored the TV audience for years and which are going to get him to the same place **Milton Berle** has reached.

We saw a film clip of a production number from *The Road to Bali*, which we were advised had been made at a cost of \$165,000 and had been cut from the picture because the picture got too long. I think they fibbed. It was too awful to inflict on movie audiences. TV audiences, okay. Movie customers—let's not alienate them. **Bing Crosby**, **Hope**, and **Miss Lamour** in a sarong-like wedding gown were in this one.

We also were treated to a clip from Hope's new movie which was supposed to make us want to see the film. **Eva Marie Saint** made like a drunk. One star.

In the 90 minutes of Hollywood bilge, I found three moments that contained a sparkle of either warmth, spontaneity, charm, or wit.

One was the sun tan oil commercial, previously noted; another was just the sight of **Betty Grable**. She has become one of the most beautiful females in Hollywood. Third was the couple of minutes at the end when Hope brought out his four youngsters and stopped being an automaton mouthing lousy puns and became an alive human being with a flock of engaging youngsters.

These three moments added up to a total of maybe five minutes, which left 85 minutes of pure Hollywood junk. It was the sort of thing that may make a major prophet of **Bobby Clark**.

Concert Shank Spark

Hollywood posed of **Shank**, **Kessel**, **Cooper**, **Jack Costa** quarter hour **roW's Jazz**: **bash ably** **Clark**, in the **rium June**

As has in custom in **Giants** open **exhilarating** **Bunker's** in **cially notal** **Broadway**.

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The closer **change of** **Costanzo's** **rhythm secti** **like trumpet** **stimulating I**

Concert Review

Shank's Quartet Sparkles As Unit

Hollywood—An attractive bill composed of Shorty Rogers' Giants, Barney Kessel, the Bud Shank quartet, Bob Cooper, singer Jane Fielding, and the Jack Costanzo octet drew a three-quarter house (\$2.50 top) to Dick Carroll's *Jazz: West Coast*, a 3½-hour bash ably emceed by disc jockey Don Clark, in the Pasadena Civic auditorium June 19.

As has become almost established custom in jazz concerts here, the Giants opened the proceedings with an exhilarating set sparked by Larry Bunker's impressive drumming, especially notable in the last number, *Broadway*.

Accompanied by the Rogers' rhythm section, Kessel opened his selection with a romping *If I Should Lose You*, continued through four other numbers in which Lou Levy's brilliant accompaniment to Barney's guitar surely set new standards of excellence. Kessel didn't seem to warm up until the third tune, *Makin' Whoopee*, when he slid into an easy, relaxed groove that carried the rest of the set.

MOST MUSICALLY significant session of the evening was played by the Shank quartet, which demonstrated in compositions like the three-part *Tertia*, what six months of close, hard work can mean to musicians such as Shank, Claude Williamson, Chuck Flores, and Don Prell.

From the opening blues, *Walkin'*, through Bud's delicately fluted *Nature Boy* and Williamson's piano solo on *Stella by Starlight*, the quartet clearly laid claim to a place among the top small jazz groups in the country.

Most evident now is the group's unity. These are no longer just four good men blowing through an evening, but a closely fused unit, each member of which anticipates the other's imagination. The result is cleanly swinging invention underscored by Flores' essentially tasteful drumming from which the distracting bombs, sudden cymbal crashes, or dramatic rolls that previously were noted in his work have wisely been dropped.

COOPER PLAYED four numbers with the Shank group, including an oboe-flute duet with Bud and a fast *The King* with the two horn men getting off good solos.

Weakest note of the evening was sounded by Miss Fielding. While her approach to jazz singing might be debatable, her phrasing and intonation are hard to take. Overstressed and affected vocal mannerisms such as she exploits add up to an invalid passport even to the land of Ooo-bla-dee.

The closer, a radical and pleasing change of pace, featured bongoist Costanzo's new Afro-Cuban octet—rhythm section, plus three lusty Prado-like trumpets—in a well-received and stimulating Latin set.

—tynan



SOPHIA LOREN, the smoldering Italian actress currently appearing in *The Pride and the Passion*, recently joined the ranks of recording artists, also. Here she listens uninhibitedly to a run-through of her first disc, *I Wanna Guy*, which is on the RCA Victor label.

Book Review

Jazz Americana (by Woody Woodward, published by Trend Books, Inc., Hollywood, Calif.)

This reviewer would like to note at the outset that it is much easier to criticize a book on jazz than to write one. Woodward's book is actually a collection of five essays, intermingled with the usual collection of historical data, most of which, if not all, is probably reasonably accurate. (At his history-making Palomar opening in 1935, Benny Goodman did not, as told here, "throw aside his regular arrangements." He threw away the stock orchestrations he had been forced to put in his book during his theretofore unsuccessful tour.)

Essay No. 1 asks, *What Is Jazz?* and comes up with what the publisher contends is "The First Good Definition." The "definition," like most such attempts, bogs down into a lengthy analysis that is apt to confuse rather than inform the layman and will be subject to the inevitable challenges by the "experts."

LIKE ALMOST ALL who have tried this subject, Woodward misses an important point—or fails to bring it out—the fact that jazz is not a form of music unto itself but an influence present to greater or lesser degree in virtually all forms of music of the

"popular" and/or contemporary variety.

Essays Nos. 2, 3, and 4 retell the story of how "jazz was born in the south," spread to other cities, particularly Chicago and New York, evolved or gave birth to something called "swing" (or "big band jazz"), and finally developed under the "bop" influence into today's modern, or "progressive," school.

The final portion is given to recapitulation of the first five winners in each division, even unto a listing of male and female vocalists, of the poll conducted by a magazine, whose readership, it is inferred, is more authoritative than that of any other.

IT IS INTERESTING to note that they voted Tex Beneke the leading jazz tenor man of 1941 and 1942 (over such as Ghu Berry, Coleman Hawkins, and Ben Webster, who barely placed) and made Charlie Spivak the No. 1 jazz trumpet star of 1940 (runners-up that year were Harry James, Ziggy Elman, and Billy Butterfield).

For serious jazz students, the book has one valuable feature, a discography of 10,000 recorded performances broken down into categories—traditional, big bands, combos and small bands, pianos and anthologies (in the latter class are LPs such as *I Like Jazz*, *Jazz for People Who Hate Jazz*, etc.).

All in all, *Jazz Americana* is a not unworthy addition to the reading matter on the subject. The photo selections, old and recent, are excellent.

—emge

Band Routes

DOWN
BEAT

Starr, Louis In 'Rain'

New York — Louis Armstrong and Kay Starr will be featured on *Producer's Showcase* (NBC-TV, 8-9:30, Sept. 17) in *Rain, Rain*. The book and lyrics are by Jo Swerling, Irving Taylor, and Hal Stanley.

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Ave., NYC; AP—Allisbrook-Pumphrey, Richmond, Va.; AT—Abe Tuchen, 309 W. 57th St., NYC; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kurtz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; GG—Gale-Gale Agency, 48 W. 48th St., NYC; OI—Orchestras, Inc., c/o Bill Black, 332 S. Michigan Ave., Chicago 4, Ill.; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hollywood, Calif.; SAC—Shaw Artists Corp., 545 Fifth Ave., NYC; UA—Universal Attractions, 2 Park Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC; NOS—National Orchestra Service, 1611 City National Bank Building, Omaha, Neb.

Albert, Abbey (Statler) Buffalo, N. Y., h Alexander, Tommy (Moonlight Gardens) Cincinnati, Ohio, 7/6-13, b
Anthony Ray (On Tour—West Coast) GAC Aubrey, Bill (All Stars) Oakland, Calif., b
Baer, Will (Broadmoor) Colorado Springs, Colo., h
Bafr, Buddy (Dutch Mill) Lake Delavan, Wis., 7/7-13 b
Barlow, Dick (Drake) Chicago, h
Barnet, Charlie (Avalon) Catalina, Calif., out 8/2 nc
Bartley, Ronny (Frontier Days) Cheyenne, Wyo., 7/23-29
Basie, Count (Birdland) out 7/25, nc
Beecher, Little John (On Tour—South) NOS Belloc, Dan (Holiday Club) Chicago, b
Beneke, Tex (Elitch's Gardens) Denver, Colo., out 7/16, b
Berr, Missie (Waldorf-Astoria) NYC, h
Boyd, Eddy (On Tour—South) SAC
Brandwynne, Nat (Waldorf-Astoria) NYC, h
Brown, Les (On Tour—West Coast) ABC
Bvera, Verne (On Tour—South) NOS
Butterfield, Billy (On Tour—East Coast) MCA
Cabot, Chuck (On Tour—Southwest) MCA
Calama, Bob (On Tour—Midwest) NOS
Carle, Frankie (On Tour—California) GAC
Carter, Tony (Stardust) NYC, b
Cayler, Joy (On Tour—Japan, Korea) GAC
Clayton, Del (On Tour—Midwest) NOS
Cross, Bob (Statler) Dallas, Texas, h
Davis, Johnny (Casino) Etampes, France, nc
Day, Richard (Harrah's State Line) Nevada, h
De Hainis, Al (Seaside Park) Virginia Beach, Va., out 9/25-6, r
Duke, Johnny (Corpus Christi Town Club) Corpus Christi, Texas, pc
Dunham, Sonny (On Tour—East) GAC
Eberle, Ray (On Tour—South) MCA
Elgart, Les (On Tour—East Coast) MCA
Ellington, Duke (On Tour—East and Canada) ABC
Engro, Johnny (Elmo) Billings, Mont., nc
Ennis, Dave (Alpine Village) Cleveland, Ohio, nc
Faith, Larry (New Horizon) Pittsburgh, Pa., nc
Featherstone, Jimmy (On Tour—Midwest) OI
Ferguson, Danny (Iroquois Gardens) Louisville, Ky., nc
Fields, Shep (Shamrock Hilton) Houston, Texas, h
Flak, Charlie (Palmer House) Chicago, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—Midwest) GAC
Foster, Chuck (Roosevelt) New Orleans, La., 7/18-8/15, h
Galante, Al (Lakeside Amusement Park) Denver, Colo., r
Gordon, Claude (On Tour—Northwest) MCA
Harris, Ken (Pleasure Pier) Galveston, Texas, 7/13-26, r
Herman, Woody (New Lagoon) Salt Lake City, Utah, 7/27-28, r
Humell, Roger (Ciro's) Columbus, Ohio, nc
James, Harry (New Lagoon) Salt Lake City, Utah, 7/27-28, r
Jerome, Henry (Edison) NYC, h
Jones, Spike (Moulin Rouge) Hollywood, Calif., nc
Kaye, Sammy (On Tour—East Coast) MCA
Kenton, Stan (Steel Pier) Atlantic City, N.J., 7/27-8/2, nc
King, Henry (On Tour—Chicago territory) MCA
Kirk, Buddy (Lake Club) Springfield, Ill., nc
Kisley, Steve (Statler) Washington, D. C., h
La Salle, Dick (Back Stage) Phoenix, Ariz., nc
Laine, Buddy (On Tour—Midwest) Midway Artists
Lane, Eddie (Roosevelt) NYC, h
Lewis, Ted (Waldorf-Astoria) NYC, out 8/4, h
Long, Johnny (Castle Farm), Cincinnati, Ohio, 7/13-19, nc
Love, Preston (On Tour—Midwest) NOS
Lurie, Dick (Pin Wheel) Cleveland, Ohio, nc
Maltby, Richard (Steel Pier) Atlantic City, N. J., 7/13-19, nc

Marterie, Ralph (On Tour—Midwest) GAC
May, Billy (Moonlight Gardens) Cincinnati, Ohio, 7/27-8/2, nc
McIntyre, Hal (Peabody) Memphis, Tenn., 7/18-8, h
McKinley, Ray (On Tour—Northeast) WA
Mercer, Jerry (On Tour—East) GAC
Mooney, Art (Aragon) Chicago, in 7/15, b
Morrow, Buddy (Steel Pier) Atlantic City, N. J., 7/20-7/26, nc
Mozian, Roger (On Tour—East) GAC
Munro, Hal (Midford) Chicago, b
Neighbors, Paul (Elitch's Gardens) Denver, Colo., 7/18-30, b
Pastor, Tony (On Tour—Midwest) GAC
Peeper, Leo (On Tour—Texas) GAC
Phillips, Teddy (On Tour—Texas) MCA
Price, Lloyd (Ebony) Cleveland, Ohio, 7/18-8/5, nc
Rank, George (Melody Mill) North Riverside, Ill., 7/4-8/1, b
Ray, Ernie (Skyline) Billings, Mont., nc
Reed, Tommy (Muehlebach) Kansas City, Mo., h
Reis, Billy (On Tour—West Coast) MCA
Reichman, Joe (Muehlebach) Kansas City, Mo., 7/20-8/15, h
Rudy, Ernie (Roosevelt) New Orleans, La., out 7/18, h
Sands, Carl (Vogue) Chicago, b
Sauter-Finegan (On Tour—Southeast) WA
Sedlar, Jimmy (Tin Pan Alley) NYC, nc
Sonn, Larry (On Tour—East) GAC
Spivack, Charlie (On Tour—East and West) MCA
Straeter, Ted (Plaza) NYC, h
Sudv, Joseph (Pierre) NYC, h
Thornhill, Claude (Cavalier) Virginia Beach, Va., 7/27-8/4, h
Towles, Nat (On Tour—South) NOS
Waples, Buddy (St. Anthony) San Antonio, Texas, h
Watkins, Sammy (Statler) Detroit, Mich., h
Weems, Ted (On Tour—West Coast) MCA
Welk Lawrence (Aragon) Ocean Park, Calif., h
Williams, George (On Tour—East) GAC

Combos

Adderly, Julian "Cannonball" (Basin Street) out 7/15, nc
Alberti, Bob (Tony Pastor's) NYC, nc
Alfred, Chuz (Terrace) East St. Louis, Ill., nc
Allen, Henry "Red" (Metropolis) NYC, cl
Armstrong, Louis (On Tour—East) ABC
Avgust, Jan (Sheraton-Astor) NYC, h
Austin, Sid (Small's Paradise) NYC, out 7/24, nc
Baker, Chet (Jazz City) Hollywood, Calif., out 7/19, nc
Reil, Freddy (Riverside) Reno, Nev., out 8/1, h
Bley, Paul (Tiajuana) Baltimore, Md., out 8/20, nc
Blue China (Tropic) Dayton, Ohio, out 7/22, nc
Colonial Toronto, Canada, 7/24-8/5, nc
Bredice, Louis (Adolphus) Dallas, Texas, h
Brown, Charles (Farmdell's) Dayton, Ohio, out 7/16, nc; (Gleason's) Cleveland, Ohio, 7/23-28, cl
Brubeck, Dave (Zardi's) Hollywood, Calif., 7/20-28, nc
Bryant, Rusty (Carr's Beach) Annapolis, Md., out 7/15, nc
Buckner, Milt (Harlem) Atlantic City, N. J., nc
Caldiero, Ray (Pepperill Air Force Base) St. Johns, Newfoundland, out 8/9, pc
Campbell, Choker (On Tour—West Coast) SAC
Carroll, Barbara (Baker's Keyboard) Detroit, Mich., out 7/22, cl
Charles, Ray (On Tour—South and West Coast) SAC
Cheerful Earfuls (Beritz) Chicago, out 7/22, cl; (Decatur Lounge) Decatur, Ill., 7/25-31, cl
Clark, Billy (Farmdell's) Dayton, Ohio, 7/26-28, nc

Cole, Cozy (Metropolis) NYC, cl
Condon, Eddie (Condon's) NYC, nc
Culley, Frank (Brass Rail) London, Canada, out 7-28, nc
Davis, Bill (Flamingo) Pittsburgh, Pa., out 7/21, nc
Davis, Eddie (Week's) Atlantic City, N. J., out 8/2, nc
Davis, Miles (Peacock Alley) St. Louis, Mo., out 7/21, cl
Dee, Johnny (Rainbow) New Brunswick, N. J., nc
Doggett, Bill (Flame) Detroit, Mich., out 7/19, nc
Domino, Fats (On Tour—West Coast) SAC
Duke, Billy (Golden) Reno, Nev., out 8/10, h
Duke of Dixieland (Preview) Chicago, cl
Engler, Art (Golden) Reno, Nev., out 7/18, h
Four Freshmen (Fack's) San Francisco, Calif., out 7/31, nc
Garner, Erroll (Zardi's) Hollywood, Calif., out 7/19, nc
Getz, Stan (Zardi's) Hollywood, Calif., out 7/19, nc; (Black Hawk) San Francisco, Calif., 7/17-8/5, nc
Guitar Slim (Gleason's) Cleveland, Ohio, out 7/22, cl
Hamilton, Chico (Preview) Chicago, out 7/24, cl; (Blue Note) Philadelphia, Pa., 7/30-8/5, nc
Haley, Hampton (Rouge) River Rouge, Mich., out 7/23, cl; (Blue Note) Philadelphia, Pa., 7/24-8/5, nc
Hawkins, Erskine (Oyster Barrel) Quebec City, Canada, out 7/15, nc; (Zanzibar) Buffalo, N. Y., 7/17-23, nc
Herman, Lenny (Sahara) Las Vegas, Nev., out 8/27, h
Heywood, Eddie (Composer) NYC, out 8/15, nc
Hiawatha's Musical Tribe (Midway) Pittsburgh, Pa., nc
Holmes, Alan (De Soto) Savannah, Ga., h
Hunt, Pee Wee (Sands) Las Vegas, Nev., in 7/26, h
Jacques, Illinois (On Tour—Rock and Roll Show) GG
Johnson, J. J. & Kai Winding (Basin Street) NYC, out 7/20, nc
Jordan, Louis (On Tour—California) GAC
Lee, Jackie (Charlie Johnson's) Wildwood, N. J., out 8/8, h
Little Walkin' Willie (Herman's) Atlantic City, N. J., out 8/10, nc
Little Walter (Orchid) Kansas City, Mo., out 7/17, cl
McLaurer, Sarah (Baby Grand) Wilmington, Del., out 7/29, cl
McPartland, Marian (Composer) NYC, out 7/18, nc
Mason, Vivian (Hutton's) Hollywood, Calif., cl
Milton, Ray (Week's) Atlantic City, N. J., out 7/19, nc
Modern Jazz Quartet (Basin Street) NYC, out 7/29, nc
Monte, Mark (Plaza) NYC, h
Morris, Joe (Palms) Hallandale, Fla., out 7/29, nc
Newborn, Phineas (Week's) Atlantic City, N. J., out 7/12, nc
Facematters (Brown Derby) Toronto, Canada, 7/30-8/12, cl
Peterson, Oscar (Gatineau) Ontario, Canada, out 7/14, nc; (Basin Street) NYC, 7/17-29, nc
Powell, Bud (Birdland) NYC, in 7/26, nc
Powell, Chris (Pep's) Philadelphia, Pa., out 7/21, nc
Prysock, Red (Paradise) Atlantic City, N. J., out 7/17, cl; (El Rancho) Chester, Pa., 7/18-23, nc
Rico, George (Syracuse) Syracuse, N. Y., h
Roach, Max & Clifford Brown (Jazz City) Hollywood, Calif., in 7/20, nc
Rocco, Buddy (Hoffman Beach House) Point Pleasant, N. J., h
Roth, Don (Athletic Country Club) Dallas, Texas, pc
Shearing, George (Basin Street) NYC, out 7/15, nc
Smith, Jimmy (Hurricane) Pittsburgh, Pa., out 7/28, nc
Smith, Johnny (Birdland) NYC, out 7/23, nc
Snyder, Benny (Brass Rail) London, Ontario, out 7/31, nc; (Oyster Barrel) Quebec City, Canada, 7/23-30, nc
Stitt, Sonny (Basin Street) NYC, out 7/29, nc
Taylor, Billy (London House) Chicago, out 8/7, r
Three Jacks (Wheel) Colmar Manor, Md., cl
Tri-Tunes (Melody) Chester, Pa., out 7/14, cl
Twin Tunes (Surf) Wildwood, N. J., cl
Yacred, Sol (Metropole) NYC, cl
Wilson, Teddy (Embers) NYC, out 8/5, nc
Winton, Betty (Club 61) Muskegon, Mich., out 7/28, rh

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Counterpoint

(Jumped from Page 20)

Patience. So was the story. So once was I.

A more serious failure because it aimed higher was CBS-TV's *Alcoa Hour* jazz script, *The Magic Horn*, June 10. George Wein, the music director for the show, assembled highly competent musicians: Ruby Braff, Jimmy McPartland, Vic Dickenson, Peanuts Hucko, Ernie Caceres, Milt Hinton, and Buzzy Drootin. Leads were played by two usually creative actors, Sal Mineo and Ralph Meeker, who also played piano.

The music was good, and Braff in particular was soaringly superb. The interracial nature of the band was taken for granted. The musicians' lines were not in pidgin jive. They were allowed to come through as normal, reasoning human beings.

ESPECIALLY IMPRESSIVE in brief acting bits were Dickenson and Drootin, but the sudden star of the night was McPartland. As three of the major New York reviewers noted, McPartland—in his first dramatic role—emerged as an actor of power with a range from hopefulness to rage that really can reach and shake an audience. As of this writing, Jimmy was being considered for a featured role in a forthcoming straight TV play.

But Herman Raucher's script for *The Magic Horn* was a disaster. His childish, static, undeveloped theme of a horn that could be played at all only by a person with a certain kind of feeling (not even minimal technique required) tipped the ending within the first two minutes.

The script also—and this is where its failure is acute—continued the depressing TV writing tradition that treats jazz either as exotic, as a subject for caricature, or as an area that must have some element of the unreal to be "handled" for and by TV. Why? Why not treat jazz, as the woman wrote to the editor of *Harper's*, simply as if it existed. There are limitless dramatic possibilities in the night-to-day lives of jazz musicians. Why don't writers of jazz TV scripts learn something not only about the music but also about the men who play it?

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New York—Savoy Records' reactivated subsidiary, Regent Records, will be unveiled in July with the introduction of 26 12-inch LPs retailing at \$2.98 each. After the initial showing, the label will release three or four new LPs per month. Regent line will be composed of older recordings by name talent such as Nat Cole, Billy Daniels, Johnny Hartman, Johnny Green, the Russian pianist, Emil Gilels, and some new jazz artists.

Correction

Under *Jazz Reissues and Collations* in the July 11 issue of *Down Beat*, a reissue Artie Shaw LP was incorrectly listed as being issued by Riverside. The correct label is RCA Victor.

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